

Edmonton Folk Music Festival 2003

GALLAGHER PARK, AUGUST 7, 8, 9, 10



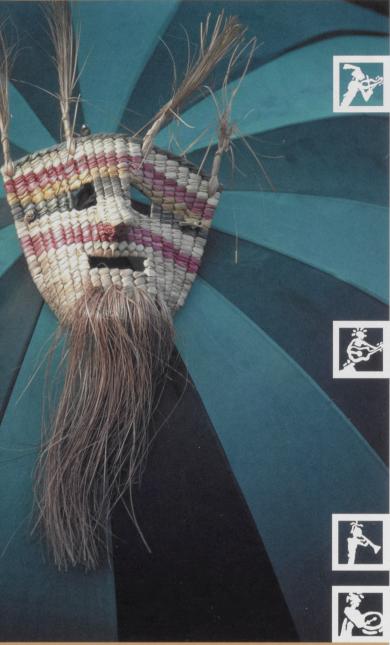


Photo by Anne Marie Resta

Stay in touch

Send us your comments and suggestions

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Check our Web site at www.edmontonfolkfest.org

Our home page offers you a year-round link to information about the festival.

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A look back to last year



Welcome



Photo by Anne Marie Resta



Photo by Anne Marie Resta

Welcome to the 24th annual Edmonton Folk Music Festival. Our advance sellout of weekend passes on the 30th of June has raised expectations and put us in a great position to be able to deliver an excellent festival experience to all.

On behalf of the festival staff, I want to thank you for your continued support and to assure you that we are committed to further improvements as we continue to mature as a festival.

Everything is once again in place for a very special weekend of music. Please join me in extending a traditional Edmonton welcome to all the brilliant artists who will grace our stages this weekend.

Jeny Wicklam

Terry Wickham Producer

On behalf of the Board of Directors and members of the Edmonton Folk Music Festival Society, it is my pleasure to welcome you to our 24th annual celebration of folk music. Please join me in thanking our dedicated staff and volunteers for preparing and operating this world-class event. They raise the bar a little bit every year.

Corporate sponsors and government supporters enable us to continue our tradition of offering the finest entertainment at prices families can afford. Contractors, suppliers and patrons provide us with invaluable support and feedback, insuring our continued success.

Each of us, through our participation, plays a role in the ongoing success of this event. By sharing a smile of thanks, a gesture of kindness, a dance of joy or a song of hope, we add to the magic that makes this a very special experience and to the hope that we can all live in peace some day.

So, let's kick off our sandals, let down our hair and experience life to the fullest this weekend. Have a great festival!

Bill Hallam

Chair, Board of Directors

We are guests at

Gallagher Park

Photo by Scott Sandeman-Allen

Welcome to Edmonton and to Gallagher Park. Edmonton's river valley, the pride of the city, is the longest urban river valley park in North America. All year round, it is a playground—the perfect location for walking and hiking, biking and skiing. And from August 7 to 10, 2003, it is home to the 24th annual Edmonton Folk Music Festival.

Gallagher Park is the ideal place to celebrate folk music out in the open air in the company of friends. Offering what no other venue can, the hill creates a natural amphitheatre with a breathtaking view of the sun setting over the city skyline.

During these four days, about 20,000 people a day will be using the park. We ask that you treat it and its neighbouring residents with the utmost in respect and consideration.

After each night's performance, please leave quickly and quietly. Some residents may already be asleep.



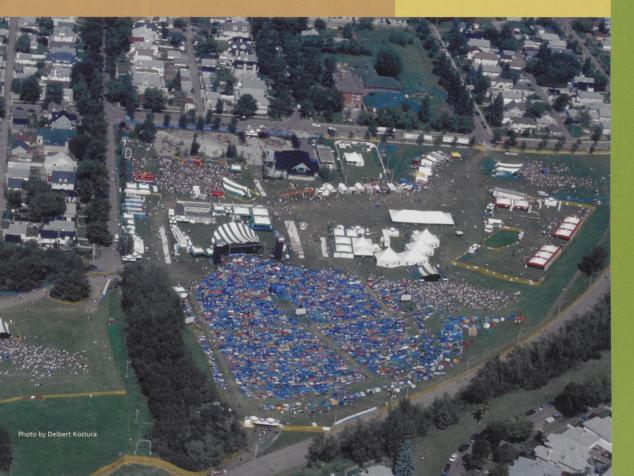


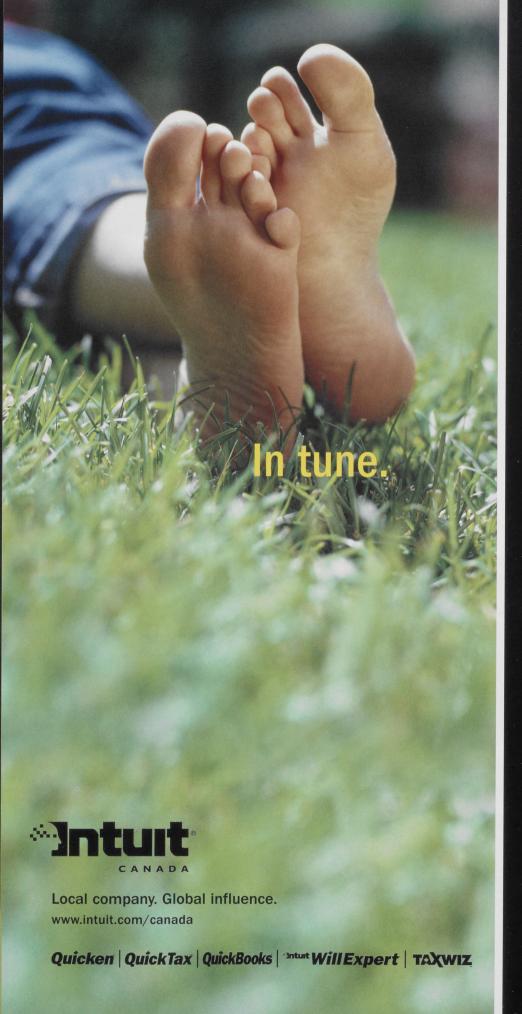
THANK YOU to residents of Cloverdale, Strathearn and Bonnie Doon

We extend a very special THANK YOU to the residents of the surrounding communities—Cloverdale, Strathearn and Bonnie Doon—as they once again welcome us for a weekend of music and fun.

Their goodwill and support contribute a great deal to the success of this festival and the overall quality of our experience here.

We ask that you respect their privacy and their property.





olc<click>|seno

Digital snap-shots e-mailed anywhere from Intuit's tent!



FOLK MUSIC

The Edmonton Folk Music Festival Program Book is published by the Edmonton Folk Music Festival Society, a non-profit organization incorporated under the Alberta Societies Act and presided over by the Edmonton Folk Music Festival Board of Directors. Please address all correspondence to:

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Message from His Worship Mayor Bill Smith

From the first thrill to the final sustained note, the Edmonton Folk Music Festival will lift your spirits with song!

An assemblage of guitars, violins, pianos, voices and various other instruments will echo across the river valley this weekend and seduce music fans to Connor's Hill. The siren song grows stronger every summer, and this year folk music fans will enjoy another intoxicating blend of blues, jazz, folk, country and world music performances.

Great food and crafts by local artisans will further enhance the experience with a wide palette of colours and flavours. The all-encompassing scope of the festival has always been one of its appeals, and Terry Wickham and his staff have succeeded once again in bringing high profile, talented acts to this event.

The festival benefits greatly from the diligent efforts of a dedicated community of music lovers. As you look out on the patchwork sea of blankets and umbrellas clustered on the hill, the immensity of this event will astound you. Volunteers are an important part of the festival weekend, and though they often work behind the stage or quietly in the background, they are invaluable to the event.

I would like to add my voice to the chorus of praise for all those involved with making this event a success, and welcome everyone to a weekend of harmonious celebration.

Bill Smith, Mayor of Edmonton

Message from the Honourable Ralph Klein

On behalf of the Government of Alberta, it is my pleasure to welcome you to the 2003 Edmonton Folk Music Festival. The provincial government is proud to again provide support for this festival through our Alberta Foundation for the Arts.

Every year, this festival showcases some of the best folk music artists from around the world, including outstanding Canadian talent. Gallagher Park is one of our best outdoor venues, offering a natural amphitheatre located in the largest stretch of urban parkland in North America and overlooking a beautiful capital city skyline.

This festival also attracts the best audiences. Attending this festival is like becoming a member of a community filled with friendly faces and families spending time together. More than 1,800 people are directing their energy toward delivering a successful event, so I also want to salute the volunteers who are the backbone of the festival. Thank you for your efforts!

Sit back, relax, and enjoy a world class lineup of music and our capital city at its best.

Ralph Klein, Premier of Alberta

Greetings to all those taking part in the Edmonton Folk Music Festival.

Folk Music brings together people of all cultures and backgrounds. The Edmonton Folk Music Festival, one of the leading folk music festivals in the world, embodies all that is wonderful about this culturally diverse art form. This year's event features a fantastic line-up of well-known and emerging artists from across Canada and abroad delivering the finest traditional, Celtic, bluegrass, blues, gospel, roots, world beat, and country music for the enjoyment of all.



As Minister of Canadian Heritage, I would like to thank everyone involved with the Edmonton Folk Music Festival for organizing this outstanding cultural event. Enjoy the Music!

Sheila Copps, Minister of Canadian Heritage

The INs and OUTs of the festival

Lineups at gates

People can begin to line up at 1:30 p.m. on Thursday and Friday, and at 7 a.m. on Saturday and Sunday. No overnight lineups, please.

The perimeter fence will be roped to preserve spaces for those who line up early. Saving space in line for others is not allowed. One tarp per person, please.

Controlled entry

To control the crowd at the gates, patrons will enter the site in groups of 25 at one-minute intervals and must WALK rather than run. Gates open one and a half hours before shows begin.

Wristbands

As you enter the gate, you will receive a wristband in exchange for your ticket—a weekend wristband for a weekend pass or an individual day wristband for an individual day ticket.

- All festival patrons must wear a wristband, except for children 11 years and under.
- If you want to leave the park and return later, the wristband will get you back into the site.

Also remember there's..

- · NO sliding
- NO pets
- NO drugs or alcohol
- NO video or audio recording equipment
- NO laser pointers

...allowed.

Be a good neighbour

We take pride in the fact that festival fans are, for the most part, considerate of each other. Here are some neighbourly tips to help make the weekend a great one for everybody.



Photo by Andy Learmont

Blankets, tarps and tents

- Tarp sizes are limited to 8 feet by 10 feet. Use only the space you need.
- Only low-sitting lawn chairs are allowed.
- Tents and lean-tos can only be used at the top of the hill.
 Tents are limited to a designated area.
- Low-lying lean-tos can be used lower on the hill only during inclement weather.
- Take your belongings with you at the end of each day. Tarps left overnight can be claimed at the Journal Information Tent.

Know where your kids are

Do not leave children unattended.

Respect designated areas

- No-smoking area on the hill and the Family Stage area
- No-public-access areas
- · Hearing-impaired area
- · Wheelchair area

Pitch in

- Pick up your garbage and put it in a garbage can
- Recycle all recyclables
- Pinch and pocket cigarette butts

Make room for the evening crowd

At 6 p.m. Saturday and Sunday, we will open the gates to an additional 1,000 patrons for the evening main stage acts. Please help them feel welcome and make space for them when they arrive.

Dance

Dance to your heart's content at the sides of the stage, where there's lots of room and you won't block anyone's view.



Photo by Tom Turner

Stay seated

Please don't stand in front of others who are seated. They too would like to see the show.

Shh . . . keep it down

Please be considerate. If you must talk during performances, please do so quietly.

Talk it out

Please use friendly discussion to sort out any boundary disputes or other problems with your neighbours.

If all else fails . . .

If a polite request doesn't resolve your concern, feel free to contact a Liaison Security crew member (wearing a bright yellow vest). You can also seek assistance at the Security Tent, north of the main stage along the fence.

Get a cover for your candle

Thousands of sparkling lights at night look spectacular, but be careful!

- Candle covers are inexpensive and available from the General Store. Fire regulations make the use of covers for candles mandatory.
- Exercise extreme caution with candles. Clothing, blankets and tarps are highly flammable.
- Keep your candle in a cup; please don't drip wax on the hill.



Photo by Scott Sandeman-Aller

What's here & where

See the map on pages 8 and 9

Check page 11 for your on-site menu

Information

If you can't find the information you need, ask a volunteer at:

- the main gate
- the gate at the top of the hill
- the Journal Information Tent (east of the main stage)

Information volunteers will also accept your comments or suggestions.

You can also ask any festival volunteer (wearing a volunteer T-shirt and/or badge) for help.

First aid

The First Aid Tent is staffed with health care professionals who are set up to administer basic first aid. Transportation to hospital will be suggested for any complex injury or medical problem.

Phones

Go to the Rogers AT&T tent for free cellular phone service.



Photo by Andy Learmont

Helpful tips

To make your weekend more enjoyable, pack the following items in your backpack:

- sunscreen
- · Band-aids
- water
- · a hat
- comfortable footwear
- hand wipes
- insect repellent
- antihistamines for allergies
- your own prescribed medications

Lost kids

Lost kids (and lost parents) can be taken to the Journal Information Tent.

Lost & found

Check with Lost and Found in the Journal Information Tent to the right of the main stage.

Message board

Want to meet friends who are arriving later? Leave a note on the message board at the Journal Information Tent.

Water & washstand

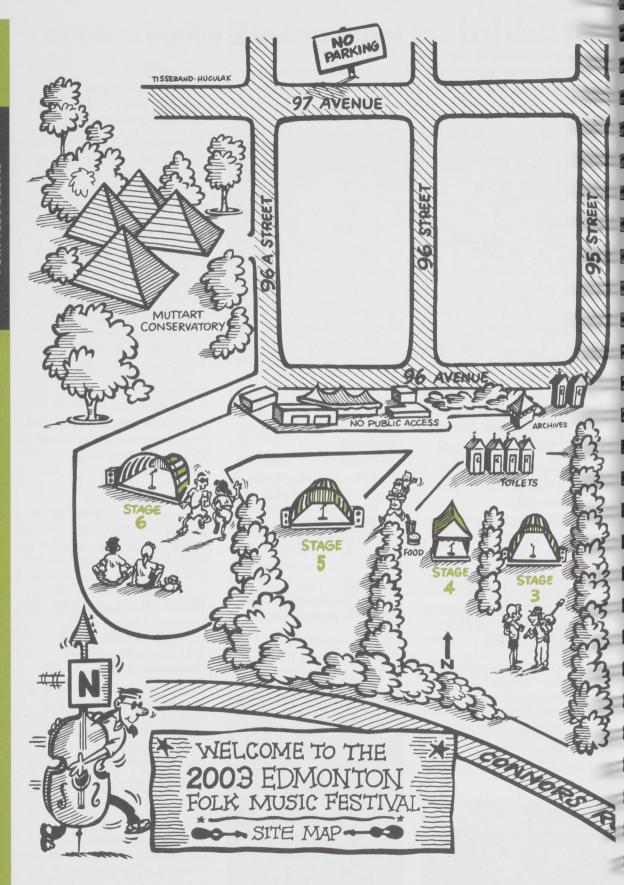
Find water for drinking and washing at the public faucet in front of the Cloverdale Community Hall.

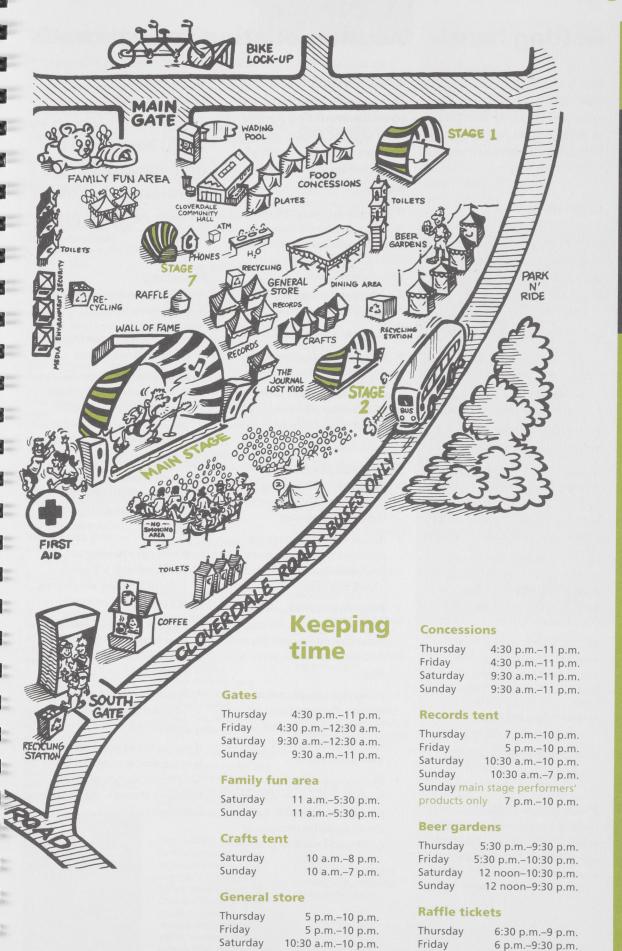
Environment tent

The Environment crew has a tent west of the main stage. Stop in to say "hello" and share your concerns.

Non-smoking area

There is a non-smoking section on the west side of the hill at Main Stage. Find it above the walkway that runs parallel to the stage halfway up the hill. Stage 7 (Family Area) is also designated as non-smoking.





Sunday

10:30 a.m.-7 p.m.

Saturday

Sunday

12 p.m.-9 p.m.

12 p.m.-8 p.m.

Getting here

No parking

There is no public parking close to the festival site. Vehicles parked in the Cloverdale community will be tagged and towed. Here are some alternatives:

Catch the bus

Park 'n' ride

Park 'n' ride from the Grant MacEwan West parking lot, located at 110 Street and 104 Avenue.

Charge for parking: \$2.50 per day

Fare per trip:

adults	\$2.00
6-15 years	\$0.50

• 5 years & under Free

Please note: Transit passes are not valid for park 'n' ride.

Hours

Thursday 3:30 p.m.-11:30 p.m.
Friday 3:30 p.m.-1:00 a.m.
Saturday 8:30 a.m.-1:00 a.m.
Sunday 8:30 a.m.-11:30 p.m.

Park 'n' ride buses arrive and leave from the northeast corner of Gallagher Park (97 Avenue & 92 Street) every 15 minutes.

Regular transit service is also available along many routes. You can get bus schedules at the Journal Information Tent, or call:

- 496-1600 for recorded information 24 hours a day
- 496-1611 to speak to a real person

Park your pedals

Cycle down and check your bike at the free, supervised bike lockup on 97 Avenue across from the main gate.

Accommodating special needs

At the Edmonton Folk Music Festival, we are committed to accommodating people with specific needs, so they too can enjoy the festival with the least amount of hassle.

If you have special needs due to a disability, the Access crew can answer questions, provide you with assistance and give you information about:

- a designated listening area for people in wheelchairs
- program schedules in Braille
- assistive-listening systems for the hard of hearing

The two-for-one ticket policy remains in effect for people who require the assistance of an aide.

Wheelchair access

- Parking is available near the main gate for vehicles marked with wheelchair tags.
- Access crew volunteers are stationed at the main gate, Journal Information Tent and wheelchair sites.
- People who use wheelchairs may listen to the main stage artists in a designated listening area just west of the main stage.
- Power lines on site are ramped or rerouted to reduce or eliminate obstacles and allow the free movement of wheelchairs.
- In the event of inclement weather, volunteers will assist people with disabilities off the site or to sheltered areas as quickly and safely as possible.

Visually impaired

If you have a visual disability, ask for the workshop schedule in Braille or large print.

Hearing

For festival goers who are hard of hearing, there are:

- magnetic induction loops at all performance areas
- loop system receivers for those with no hearing aid or no T-switch. Receivers can be picked up and returned at the Journal Information Tent.

The magnetic induction loop system consists of an antenna placed beneath the sod in a 25-square-foot area in front of the stage.

- If you use a hearing aid equipped with a T-switch (telecoil), simply switch your aid to the "T" position.
- Then sit within 12 feet of the blue hearing-access signs located in the centre of each looped area.
- Your hearing aid will act as a receiver; no other equipment is required.

If you have any questions about hearing access, contact Mike Keeping or an Access crew volunteer through the Journal Information Tent.

rank Gasparik

What's to eat?

A Cappella Catering

Salads-Greek, Caesar, spinach, new potato, Thai noodle, fruit—all served with seasoned pita crisps, freshsqueezed lemonade

Baba Rose's

Pyrogies, cabbage rolls, kubie, borscht

Badass Jack's

Fajita-style wraps, rice bowls, pita wraps, breakfast wraps, fries, poutine, chili

Bar Italia

Top of the hill Ice cream, Italian sausage, cappuccino, espresso, lattes

The Bennett Centre

Hot and cold refreshments and snack items

D'Amore's Italian **Deli and Calzone** Company

Deli Sandwiches, fresh pasta, deep fried finger foods, veggie plates with dip, fruit plates with dip. Espresso, cappuccino, latte, mocha, fruit granita

Fantasia Italiana

In the family area Homemade gelato, espresso, cappuccino, caffe latte, semi-freddi, biscotti, fresh roasted peanuts

Fat Franks In the beer gardens

Jumbo hot dogs, veggie dogs, ham smokies, jalapeño cheddar smokies, grilled chicken breast sandwich, breakfast bun, marinated veggie salad, gazpacho soup



Photo by Andy Learmont

Flavours on Ice

Near Stage 5 on Saturday and Sunday Sno cones

Funky Pickle Pizza Co.

Pizza by the slice, chicken

Juan Ways

Green onion cakes, spring rolls, dumplings, szechuan

Korean Village

Chicken bul go gi, beef bul go gi, Korean spring rolls, vegetable tempura, sweet and sour beef, tag soo yook (deep fried beef with sweet and sour sauce

Krua Wilai

Spring rolls, green curry with bamboo and chicken, padd Thai, rice

Lee Garden

Szechuan beef, lemon chicken, green onion cakes, veggie rolls, Vietnamese spring rolls, steamed rice

Little O's

Mini donuts, elephant ears, fresh squeezed lemonade

Mad Jack's

Fresh cut fries and sweet potato fries, pink lemonade

Maurya Palace Restaurant

Butter chicken, tava vegetables, chana masala, samosa, pakora, nan bread, rice, lemonade, mango juice

Mediterranean BBO

BBQ chicken served in a pita, lamb merguez, vegetarian pita, homous and pita, couscous, spanakopita, dolmades

The Milky Way

Grilled sandwiches on focaccia breadvegetarian, assorted Italian meats, smoked chicken, zucchini feta, roasted turkey, Italian biscotti and pastries, gelati, espresso, latte, cappuccino, mochaccino

Mr. Cornroaster

Roast corn on the cob

The Nut Man

At the top of the hill Prepackaged snacks nuts and candy

Original Canadian Kettle Popcorn

Fresh-popped, kettlestyle popcorn

Pizza 73

Pizza, potato chips, sunflower seeds

Polar Ice Rootbeer

Root beer and fountain

Popcorn Place

Popcorn, sno cones, cotton candy, caramel apple slices, nachos and cheese, candy apples, licorice and candy, smoothies

Royal Ice Cream

Hard and soft serve ice cream, dole whip, frozen yogurt, Soyalicious and Rice Dreams, hemp ice cream, organic ice cream, Mike's Marvelous

Sakura Japanese Restaurant

Assorted sushi rolls, assorted salad rolls. vegetarian rolls, teriyaki chicken with rice and vegetables, Japanese salad, sunomuno salad, Japanese tea

Santa Lucia

Beef Philly steak, beef tenders, chicken tenders, chicken Philly sandwich, London broil, grilled veggies, smoothies

Second Cup

Espresso-based beverages

Tony Roma's

Baby back riblings, chicken burger, roma burger, fries, coleslaw, ranch style beans

Go green!

The Edmonton Folk Music Festival is committed to minimizing the festival's impact on the environment.

It's up to you to make sure recyclable items actually get recycled—just place your recyclables in the proper recycling bin.

Look for a recycling station!

You can recycle any of these materials:

- pop and juice cans
- glass bottles
- plastic
- paper



Check the map (pages 8 & 9) for the locations of the four recycling stations.

We'd like to thank the City of Edmonton for the use of the recycling bins.

Reusable cups

Bring a cup, or buy one at the General Store.

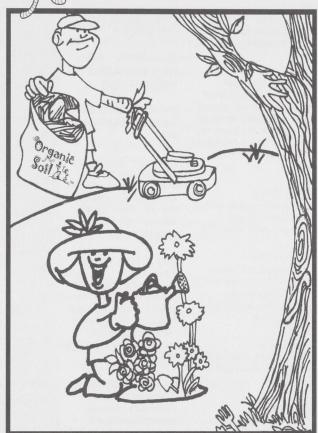
Reusable plates

- Pay a \$2 deposit when you purchase food served on a plate.
- Return your plate to the plate return depot and get your \$2 deposit back.
- Please return plates as soon as possible after eating; we have a limited number and must keep them circulating.
- Feel good that you're helping to reduce the amount of garbage we generate.

The festival runs the reusable plate program with the assistance of the Edmonton Community Foundation. The plates are shared with other festivals in Edmonton and other Canadian cities.

BUILD IT...





CAN YOU FIND THESE 7 ITEMS?







Organić Soil 15.

YOUR FIELD OF DREAMS

Entry forms will also be available at The Edmonton Journal information tent

Draw date: August 15, 2003
Winners will be notified by phone

Name:

Please Circle Answers Below
Home Owner? Y N If yes, age of home New 1-10 yrs 10 yrs+
Do you prefer an environmentally friendly landscape product? Y N

Will you buy Bags Truckloads None landscape product this year?

Will you consider using Organic Soil products? Y N

(*All information has to completed in order to win)

YOUR NATURAL CHOICE

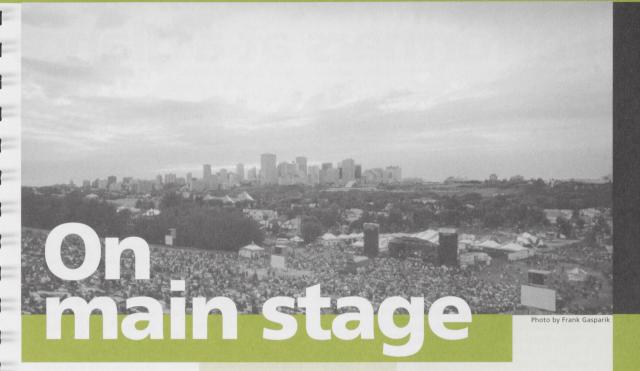
*Grand Prize: Max of 60 cubic yards of soil and a max of 40 cubic yards of mulch towards your dream garden.

Trucking included in Edmonton, Sherwood Park, St. Albert and Spruce Grove.

Product delivered in spring of 2004.

*10 Winners: Organic Soil * t-shirts.





Thursday

6 p.m. to 11 p.m.

Blackie and The Rodeo Kings

Blue Highway

Mariza

Daniel Lanois

The Jim Cuddy Band

Friday

9 p.m. to 12:30 a.m.

Solas

Patty Griffin

The Funk Brothers

Saturday

2 p.m. to 3 p.m.

Kathleen Edwards

6 p.m. to 12:30 a.m.

Dar Williams

Ricky Skaggs and Kentucky Thunder

Taj Mahal & The Trio

Norah Jones

Solomon Burke

Sunday

2 p.m. to 3 p.m.

Valle Son

6 p.m. to 11 p.m.

Bembeya Jazz

Caitlin Cary

Dervish

Nanci Griffith and The Blue Moon Orchestra

Bruce Cockburn

Finale

Performers at a glance

Kiran Ahluwalia

Friday, 6:00 p.m. Stage 5 Saturday, 3:05 p.m. Stage 7 Sunday, 11:00 a.m. Stage 5 Sunday, 3:00 p.m. Stage 5

Karla Anderson

Saturday, 11:45 a.m. Stage 4 Sunday, 4:30 p.m. Stage 6

The Arrogant Worms

Saturday, 1:05 p.m. Stage 7 Saturday, 4:30p.m. Stage 4 Sunday, 3:00 p.m. Stage 2

Bembeya Jazz

Saturday, 4:30 p.m. Stage 6 Sunday, 3:00 p.m. Stage 3 Sunday, 6:00 p.m. Main

Dan Bern

Friday, 7:15 p.m. Stage 1 Saturday, 12:30 p.m. Stage 3 Saturday, 4:45 p.m. Stage 5 Sunday, 3:00 p.m. Stage 2

Eric Bibb

Friday, 6:00 p.m. Stage 3 Saturday, 4:00 p.m. Stage 7 Sunday, 12:15 p.m. Stage 3 Sunday, 3:00 p.m. Stage 3

The Bill Hilly Band

Friday, 7:30 p.m. Stage 3 Saturday, 11:00 a.m. Stage 1 Saturday, 4:00 p.m. Stage 1 Sunday, 5:00 p.m. Stage 3

Blackie & the Rodeo Kings (*Stephen, -Colin)

Thursday 6:00 p.m. Main Friday 7:30 p.m. Stage 5 *Saturday, 11:00 a.m. Stage 5 -Saturday, 12:30 p.m. Stage 6 -Saturday, 3:05 p.m. Stage 4 *Saturday, 3:05 p.m. Stage 2

Blue Highway

Thursday, 7:00 p.m. Main Friday 6:00 p.m. Stage 3 Saturday, 11:00 a.m. Stage 6 Saturday, 3:00 p.m. Stage 6

Ray Bonneville

Friday, 7:30 p.m. Stage 5 Saturday, 1:10 p.m. Stage 1 Saturday, 4:45 p.m. Stage 5 Sunday, 11:00 a.m. Stage 1 Sunday, 12:30 p.m. Stage 5

Bill Bourne

Friday, 6:00 p.m. Stage 6 Saturday, 12:30 p.m. Stage 5 Sunday, 12:15 p.m. Stage 3

Paul Bromley

Saturday, 11:00 a.m. Stage 4 Saturday, 4:30 p.m. Stage 4

The Brothers Cosmoline

Saturday, 12:30 p.m. Stage 5 Saturday, 3:05 p.m. Stage 2 Sunday, 11:00 a.m. Stage 2 Sunday, 4:10 p.m. Stage 2

Pieta Brown with Bo Ramsey (*Bo)

Saturday, 11:00 a.m. Stage 6 Saturday, 3:05 p.m. Stage 3 *Sunday, 11:00 a.m. Stage 1 Sunday, 4:10 p.m. Stage 3

Solomon Burke

Saturday, 11:20 p.m. Main Sunday, 12:15 p.m. Stage 3

Caitlin Cary

Saturday, 12:30 p.m. Stage 5 Sunday, 4:30 p.m. Stage 6 Sunday, 6:55 p.m. Main

Karan Casey Band

Friday, 7:30 p.m. Stage 6 Saturday, 5:00 p.m. Stage 7 Sunday, 11:00 a.m. Stage 6

Bruce Cockburn

Sunday, 3:05 p.m. Stage 6 Sunday, 10:00 p.m. Main

The Cottars

Saturday, 4:30 p.m. Stage 2 Sunday, 1:00 p.m. Stage 1 Sunday, 3:50 p.m. Stage 1

The Jim Cuddy Band

Thursday 10:04 p.m. Main

Dervish

Saturday, 4:30 p.m. Stage 3 Sunday, 11:00 a.m. Stage 6 Sunday, 7:50 p.m. Main

The Duhks

Friday, 6:00 p.m. Stage 5 Saturday, 12:00 p.m. Stage 2 Saturday, 4:30 p.m. Stage 3 Sunday, 3:50 p.m. Stage 1

Kathleen Edwards

Saturday, 11:00 a.m. Stage 5 Saturday, 2:00 p.m. Main Saturday, 4:45 p.m. Stage 5

David Essig

Friday, 7:30 p.m. Stage 5 Saturday, 11:00 a.m. Stage 2 Sunday, 11:00 a.m. Stage 1 Sunday, 12:30 p.m. Stage 5

Melissa Ferrick

Friday, 7:30 p.m. Stage 3 Saturday, 3:05 p.m. Stage 2 Sunday 12:30 p.m. Stage 6 Sunday, 5:00 p.m. Stage 4

Festival House Band

Saturday, 4:30 p.m. Stage 6

Rosie Flores and Terry Clarke (*Rosie, -Terry)

Friday, 6:00 p.m. Stage 6 *Saturday, 12:30 p.m. Stage 5 Saturday, 3:05 p.m. Stage 1 -Sunday, 11:00 a.m. Stage 2 *Sunday, 12:30 p.m. Stage 6

Roy Forbes

Friday, 6:00 p.m. Stage 5 Saturday, 11:00 a.m. Stage 1 Saturday, 4:30 p.m. Stage 4 Sunday, 12:00 p.m. Stage 1 Sunday, 4:30 p.m. Stage 6

David Francey

Friday, 7:30 p.m. Stage 3 Saturday, 12:00 p.m. Stage 7 Saturday, 3:05 p.m. Stage 3 Sunday, 4:30 p.m. Stage 6

Don Freed

Saturday, 11:00 a.m. Stage 7 Saturday, 4:30 p.m. Stage 4 Sunday, 12:55 p.m. Stage 7

Kelsey Fry & 4 Life

Sunday, 11:00 a.m. Stage 7

The Funk Brothers

Friday, 11:15 p.m. Main

Lennie Gallant

Friday, 6:00 p.m. Stage 3 Saturday, 11:00 a.m. Stage 5 Saturday, 1:00 p.m. Stage 2 Saturday, 4:30 p.m. Stage 2

Filippo Gambetta

Friday, 6:00 p.m. Stage 1 Saturday, 3:05 p.m. Stage 3 Sunday, 12:00 p.m. Stage 7 Sunday, 3:50 p.m. Stage 1

Mary Gauthier

Friday, 7:30 p.m. Stage 3 Saturday, 11:00 a.m. Stage 5 Sunday, 12:30 p.m. Stage 6 Sunday, 4:00 p.m. Stage 4

Patty Griffin

Friday, 6:00 p.m. Stage 3 Friday, 10:09 p.m. Main

Nanci Griffith

Sunday, 3:05 p.m. Stage 6 Sunday, 8:45 p.m. Main

Bob Jahrig

Thursday, 8:52 p.m. Main Saturday, 3:05 p.m. Stage 7 Sunday, 12:30 p.m. Stage 2

Norah Jones

Saturday, 9:49 p.m. Main

Led Ka'apana

Friday, 6:00 p.m. Stage 1 Saturday, 12:30 p.m. Stage 6 Sunday, 3:00 p.m. Stage 3 Sunday, 5:00 p.m. Stage 7

James Keelaghan and Oliver Schroer (*Oliver)

Friday, 7:30 p.m. Stage 6 Saturday, 11:00 a.m. Stage 6 *Saturday, 11:00 a.m. Stage 3 Saturday, 3:00 p.m. Stage 5 Sunday, 5:00 p.m. Stage 3

Paul Kelly

Saturday, 11:00 a.m. Stage 6 Saturday, 3:55 p.m. Stage 5 Sunday, 5:00 p.m. Stage 3

Daniel Lanois

Thursday, 9:00 p.m. Main

Janiva Magness

Friday, 8:05 p.m. Stage 1

Taj Mahal & The Trio

Saturday, 4:30 p.m. Stage 6 Saturday, 8:25 p.m. Main

Harry Manx and The Urban Turban

Friday, 6:00 p.m. Stage 1 Saturday, 12:30 p.m. Stage 6 Saturday, 5:00 p.m. Stage 1 Sunday, 3:05 p.m. Stage 5

Mariza

Thursday, 8:00 p.m. Main

Tony McManus

Friday, 7:30 p.m. Stage 6 Saturday, 12:30 p.m. Stage 6 Saturday, 3:00 p.m. Stage 6 Sunday, 12:30 p.m. Stage 5 Sunday, 3:05 p.m. Stage 4

Dale Nikkel

Saturday, 12:30 p.m. Stage 3 Sunday, 12:05 p.m. Stage 4

No Guff

Saturday, 11:00 a.m. Stage 1 Saturday, 1:15p.m. Stage 4 Saturday, 3:05 p.m. Stage 4 Sunday, 11:00 a.m. Stage 5

Pape and Cheikh

Saturday, 4:45 p.m. Stage 5 Sunday, 5:00 p.m. Stage 1

Mike Plume

Saturday, 12:20 p.m. Stage 1 Sunday, 11:00 a.m. Stage 2

Tom Russell

Friday, 6:00 p.m. Stage 6 Saturday, 11:00 a.m. Stage 1 Saturday, 3:05 p.m. Stage 2 Sunday, 1:00 p.m. Stage 4 Sunday, 3:05 p.m. Stage 6

Ricky Skaggs and Kentucky Thunder

Saturday, 3:05 p.m. Stage 6 Saturday, 7:04 p.m. Main

Slainte Mhath

Friday, 6:00 p.m. Stage 6 Saturday, 4:30 p.m. Stage 2 Sunday, 3:05 p.m. Stage 1

Solas

Friday, 9:10 p.m. Main Saturday, 11:00 a.m. Stage 3 Saturday, 3:05 p.m. Stage 3

Davy Spillane

Saturday, 3:05 p.m. Stage 6 Sunday, 11:00 a.m. Stage 6 Sunday, 5:00 p.m. Stage 5

Ben Sures

Saturday, 12:30 p.m. Stage 4 Sunday, 12:55 p.m. Stage 7 Sunday, 3:05 p.m. Stage 2

Djelimady Tounkara

Saturday, 4:30 p.m. Stage 6 Sunday, 12:30 p.m. Stage 5 Sunday, 4:00 p.m. Stage 7

Valle Son

Friday, 6:00 p.m. Stage 1 Sunday, 11:00 a.m. Stage 5 Sunday, 2 p.m.-3 p.m. Main Sunday, 4:00 p.m. Stage 5

Le Vent Du Nord

Friday, 7:30 p.m. Stage 6 Saturday, 4:30 p.m. Stage 3 Sunday, 1:15 p.m. Stage 2

April Verch

Saturday, 11:00 a.m. Stage 3 Saturday, 4:30 p.m. Stage 2 Sunday, 11:00 a.m. Stage 6 Sunday, 3:05 p.m. Stage 7

The Wailin' Jennys

Friday, 7:30 p.m. Stage 5 Saturday, 12:30 p.m. Stage 3 Sunday, 11:00 a.m. Stage 3 Sunday, 12:55 p.m. Stage 7 Sunday, 3:05 p.m. Stage 2

Nathan Wiley

Friday, 6:00 p.m. Stage 5 Saturday, 12:30 p.m. Stage 3 Sunday, 11:00 a.m. Stage 2 Sunday, 5:05 p.m. Stage 2

Dar Williams

Saturday, 6:00 p.m. Main Sunday, 12:30 p.m. Stage 6 Sunday, 3:05 p.m. Stage 6

Friday sessions

	Stage 1	Stage 3	Stage 5	Stage 6
6 p.m.	6:00 p.m. Specialists in all styles Harry Manx and The Urban Turban Valle Son Led Ka'apana Filippo Gambetta	6:00 p.m. Between the lines Lennie Gallant Blue Highway Patty Griffin Eric Bibb	6:00 p.m. Bound for glory The Duhks Kiran Ahluwalia Roy Forbes Nathan Wiley	6:00 p.m. Redemption Songs Bill Bourne Slainte Mhath Tom Russell Rosie Flores and Terry Clarke
7:30 p.m.	7:15 p.m. Concert Dan Bern 8:00 p.m. Concert Janiva Magness	7:30 p.m. Down here on earth David Francey Melissa Ferrick The Bill Hilly Band Mary Gauthier	7:30 p.m. Sink or swim Blackie and The Rodeo Kings The Wailin' Jennys David Essig Ray Bonneville	7:30 p.m. The Celtic Show James Keelaghan Tony McManus Karan Casey Band Le Vent du Nord
9 p.m.	Main s	tage lineup –	– see Page 13	3

Saturday

	Stage 1	Stage 2	Stage 3
11 a.m.	11 a.m. Has anybody here seen Hank? No Guff The Bill Hilly Band Tom Russell	11:00 a.m. Concert David Essig	11:00 a.m. Alberta morning Oliver Schroer April Verch Solas
12 p.m.	12:20 p.m Concert Mike Plume	12:00 p.m. Concert The Duhks	12:30 p.m. Muse music Dan Bern
1 p.m.	1:10 p.m. Concert Ray Bonneville	1:00 p.m. Concert Lennie Gallant	Dale Nikkel Nathan Wiley The Wailin' Jennys
2 p.m.	Main stage	Kathleen Edv	vards
3 p.m.	3:05 p.m. Concert Rosie Flores and Terry Clarke	3:05 p.m. Once upon a time Tom Russell Melissa Ferrick Stephen Fearing	3:05 p.m. The Gathering David Francey Filippo Gambetta Solas
4 p.m.	4:00 p.m. Concert The Bill Hilly Band	The Brothers Cosmoline	Pieta Brown and Bo Ramsey
5 p.m.	5:00 p.m.	4:30 p.m. Eastern Philosophy Lennie Gallant	4:30 p.m. A mighty wind The Duhks Dervish
	Concert Harry Manx and The Urban Turban	Slainte Mhath The Cottars April Verch	Le Vent du Nord
6 p.m.	Main sta	ge lineup — see	Page 13

sessions

Stage 4	Stage 5	Stage 6	Stage 7
11:00 a.m. Concert Paul Bromley	11:00 a.m. The message in the medium Stephen Fearing Kathleen Edwards	11:00 a.m. Getting the songs you want James Keelaghan Blue Highway	11:00 a.m. Concert Don Freed
11:45 a.m. Concert Karla Anderson	Lennie Gallant Mary Gauthier	Paul Kelly Pieta Brown and Bo Ramsey	12:00 p.m. Concert David Francey
12:30 p.m. Concert Ben Sures	12:30 p.m. Greatest hits Bill Bourne	12:30 p.m. Tin Roof Radio Colin Linden	
1:15 p.m. Concert No Guff	Caitlin Cary Rosie Flores The Brothers Cosmoline	Harry Manx and The Urban Turban Led Ka'apana Tony McManus	1:00 p.m. Concert The Arrogant Worm
Main stag	e Kathleen Ed	dwards	
3:05 p.m. Influences No Guff Colin Linden The Wailin' Jennys	3:05 p.m. Concert James Keelaghan with Oliver Schroer and Hugh McMillan	3:05 p.m. Galway to Graceland Blue Highway Davy Spillane	3:05 p.m. Concert Kiran Ahluwalia
3:05 p.m. Influences No Guff Colin Linden	3:05 p.m. Concert James Keelaghan with Oliver Schroer	3:05 p.m. Galway to Graceland Blue Highway	Concert

Sunday

	Stage 1	Stage 2	Stage 3
11 a.m.	11:00 a.m. Porch songs David Essig Bo Ramsey Ray Bonneville	11:00 a.m. What times are these? Mike Plume Nathan Wiley Terry Clarke The Brothers Cosmoline	11:00 a.m. Concert The Wailin' Jennys
12 p.m.	12 p.m. Concert Roy Forbes	12:30 p.m. Concert Bob Jahrig	12:15 p.m. The Spirit Sings Bill Bourne Eric Bibb
1 p.m.	1:00 p.m. Concert The Cottars	1:15 p.m. Concert Le Vent du Nord	Solomon Burke
2 p.m.	Main stage	Valle Son	
3 p.m.	3:05 p.m. Concert Slainte Mhath	3:05 p.m. Just humour me The Arrogant Worms Ben Sures Dan Bern	3:05 p.m. A sense of place Eric Bibb Bembeya Jazz Led Ka'apana
4 p.m.	3:50 p.m. Tunes for a found	The Wailin' Jennys	200 / 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
	harmonium The Duhks Filippo Gambetta The Cottars	4:10 p.m. Concert The Brothers Cosmoline	4:10 p.m. Concert Pieta Brown and Bo Ramsay
5 p.m.	5:05 p.m. Concert Pape and Cheikh	5:05 p.m. Concert Nathan Wiley	5:00 p.m. Outlaws and heroes James Keelaghan Paul Kelly The Bill Hilly Band
6 p.m.	Main sta	ge lineup — see	Page 13

sessions

Stage 4	Stage 5	Stage 6	Stage 7
11:00 p.m. Open Stage Please sign up with Stage Manager	11:00 a.m. North, south and places in between No Guff Kiran Ahluwalia Valle Son	11:00 p.m. From the hearth Dervish April Verch Davy Spillane and Kevin Glackin	11:00 a.m. Concert Kelsey Fry and 4 Life
12:05 p.m. Concert Dale Nikkel		Karan Casey Band	12:00 p.m. Concert Filippo Gambetta
	12:30 p.m. Unplugged Ray Bonneville	12:30 p.m. I Will Not Be Afraid	
1:00 p.m. Concert Tom Russell and Andrew Hardin	David Essig Djelimady Tounkara Tony McManus	Dar Williams Mary Gauthier Melissa Ferrick Rosie Flores	12:55 p.m. "Oh Canada" Ben Sures Don Freed Nicky Mehta Cara Luft Ruth Moody
Main stag	e Valle Son		
3:05 p.m. Concert Tony McManus	3:05 p.m. Ragas and rhythms Harry Manx and The Urban Turban Kiran Ahluwalia	3:05 p.m. Be careful what you wish for Tom Russell Bruce Cockburn Dar Williams	3:05 p.m. Concert April Verch
3:05 p.m. Concert	3:05 p.m. Ragas and rhythms Harry Manx and The Urban Turban	Be careful what you wish for Tom Russell Bruce Cockburn	Concert April Verch 4:00 p.m. Concert
3:05 p.m. Concert Tony McManus 4:00 p.m. Concert	3:05 p.m. Ragas and rhythms Harry Manx and The Urban Turban Kiran Ahluwalia 4:00 p.m. Havana Heaven	Be careful what you wish for Tom Russell Bruce Cockburn Dar Williams	Concert April Verch 4:00 p.m.



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Performers



Kiran Ahluwalia

Kiran Ahluwalia

An MBA graduate and one-time bond trader, Kiran Ahluwalia gave up a predictable path to the suburbs 13 years ago in order to pursue a passion for music as deep and enduring as the culture from which she springs. Born in India, Ahluwalia moved to Toronto at nine. Growing up in the city, she was greatly influenced by the swelling poetry and lilting voices of traditional singers heard in the homes of Indian neighbours.

In 1990, she quit her job at a credit union and returned to India to study music full time. After classical training in Bombay, she went to Hyderabad, where she found Vithal Rao, one of the last living court musicians to the King of Hyderabad and a link to the centuries-old ghazal tradition. Ghazals, love poetry put to music (literally meaning "to talk to women"), originated in 10th century Persia and were introduced to India and Pakistan about 400 years later. Ahluwalia studied under Rao, honing her craft and appreciation for the ancient song form. She also travelled through villages in

Punjab, absorbing the faster rhythms and stylings of the Punjabi folk tradition.

Her 2001 debut. Kashish: Attraction, was deemed "sublime and exquisite" by the Toronto Sun. In an age where Indian pop swells with synthesizers and sound loops, Ahluwalia not only celebrates her roots but grows them through her own compositions. LG

Web site: www.kiranmusic.com.

Canada Council



Conseil des Arts

Karla Anderson

The question that usually pops into people's minds when they hear the strong, soulful voice of Karla Anderson is: "Where has she been hiding?" Especially when they discover she's from the Edmonton area.

Well, Karla has been doing what the rest of us have been doing, living her life. Truly the girl next door, for the past decade she has been raising her family, singing to family and friends, and sometimes at local church



and community events. It's only lately that people have been seeing her on larger stages and as the host of an open stage in her hometown of Stony Plain.

As time passes, Anderson's rich songwriting and the honesty of her performances have attracted more and more listeners, which translates into an audience base and creates more performing opportunities. It's no surprise she was one of the "up and coming" talents selected for CBC's Dreamstream online festival and the 2003 Night of Artists.

Anderson has recently opened for Craig Korth and Julie Kerr, as well as for a favourite from last year's FolkFest-Martyn Joseph. Currently working on material for her debut album, Karla Anderson is truly one of the freshest voices in Alberta music. WA

The Arrogant Worms

With fantastic stage presence, brilliant lyrics, rapier wit and tight harmonies, The Arrogant Worms are Canada's best-known musical comedy trio. From humble beginnings on campus radio in Kingston, the self-proclaimed "clowned princes of humour, purveyors of the absurd and ambassadors of fun," have taken their act from Saint John to Victoria and Orlando to Prince Rupert.

Band members—Trevor Strong, Chris Patterson and Mike McCormick—cover a wide range of subjects in their songs, from typical small town Ontario to spoofs of "boy groups" to a tongue-in-cheek Celine Dion tribute. Along with their musical



The Arrogant Worms

satire rooted in folk and acoustic rock, they sprinkle doses of Celtic, country, reggae, bluegrass, pop and even gospel.

The group has released seven independent CDs: Russell's Shorts (1994), C'est Cheese (1995), Live Bait (1997), Christmas Turkey (1997), Dirt! (1999), Idiot Road (2001) and Semi-Conducted—recorded with the Edmonton Symphony (2003)—since their self-titled debut album in '92.

The Worms also have three videos under their belts and are regulars on the internationally syndicated *Dr. Demento Show.* They continue to be CBC Radio darlings,

but their music now pops up on commercial radio and TV and is featured on the new Comedy Channel.

Touring extensively, the trio has performed at such acclaimed venues as the Lincoln Center's Out of Door's Festival in New York City, the Disney Institute in Orlando, Florida, and on Parliament Hill, before some 100,000 Canada Day revelers. RK

Bembeya Jazz

Guinea

A Catholic monastery in the French city of Angouleme is a strange place to start a new chapter, especially for 12 Muslim musicians. But there it is. Sometimes you can't decide where you start anew, and for Bembeya Jazz, one of Africa's greatest bands (which makes it one of the world's greatest bands),



Bembeya Jazz



Angouleme was where the group recorded its first album in over 14 years.

Bembeya Jazz started in Guinea in 1961. With their signature four-guitar section led by **Seku Bembeya Diabete** (aka Diamond Fingers), strong vocal harmonies and Cuban influenced groove, they ruled the country during its golden age of music in the '60s and '70s. In those days, bands in Guinea were funded by the state, sometimes even given their own nightclubs in which to ply their wares (rather like Branson Missouri, but with cooler music).

Tragedy struck the band with the death of star singer Aboubacar Demba Camara in 1971. State subsidies to cultural activities also declined. Though Bembeya Jazz performed up to 1991, it seemed to have lost the magic. For a time, Diamond Fingers recorded solo albums, while many of the musicians took other jobs.

"The band was not broken up," explains Diamond Fingers.
"But in life, there are ups and downs, good moments and bad moments. So you wait. We were waiting."

Sure enough, Bembeya Jazz reunited in 2000 to celebrate the 100th anniversary of Samory Toure, the West African king who fought against the colonial French. This blistering performance led to dates in Europe and then, in 2002, to sleeping in a Catholic monastery while recording a comeback album.

"The authenticity, spirit, groove and singular creativity of this powerhouse group remains fully intact," wrote one critic. "The golden age of West African dance bands is back." The return of Bembeya Jazz has fans of African music dancing in the aisles. WA

Web site: www.ritmoartists.com/bembeya.htm

Dan Bern

United States

Chameleon or comedian, it's hard to know which smock best fits Dan Bernstein, better known as **Dan Bern**. During the 1999 Edmonton Folk Music Festival, the irreverent singer-songwriter led his fans to an adjacent stage to hear Loudon Wainwright III play a song. Then, pied-piper-like, he led them all back again, proof positive anything can happen at a Bern show.

Born in Iowa and steeped in California, Bern is the petulant stepson in the folk music family. He doesn't sound like anyone else, but he still has a seat at the table near renegades such as Ani DiFranco and Bob Wiseman.



Dan Bern

With five albums and a pair of EPs to his name, Bern brings novelty and sincerity to both his lyrics and music. Nothing is sacred to him or to his band, not the International Jewish Banking Conspiracy, not his lovers, not God, not Bruce Springsteen, Tiger Woods or Madonna. His music pays tribute to artists such as Elvis Costello and Bob Dylan, but much of it is just Bern weaving odd lyrical tapestries from the loose threads of religion, Hollywood, sex, sports and other cultural remnants.

His new album, Fleeting Days, moves beyond the simpler melodies of the past and into more elaborate arrangement and production. In his quest to reach into the mud of modern chaos and pull out something real, Bern succeeds in making us laugh and think, LG

Web site: www.danbern.com

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Eric Bibb

Eric Bibb United States

With buttery-smooth vocals and an engaging earthy style, accomplished finger-style guitarist **Eric Bibb** has been around the world and back—paying his dues, absorbing musical influences and carving out a niche for himself in the acoustic blues scene.

Embracing the sound and spirit of musical heroes such as Mississippi John Hurt and Taj Mahal, Bibb's early influences can be traced to his childhood in New York City. The son of folk singer and activist Leon Bibb and the nephew of world famous jazz pianist and composer John Lewis of The Modern Jazz Quartet, the young Bibb was exposed to major musical influences of the day, including Odetta, Bob Dylan and his godfather, Paul Robeson.

Based in Stockholm, Bibb's first signing was to BMG Sweden as a writer in the early '80s. He later signed to the independent Swedish label Opus 3, producing several albums that helped place him in the international spotlight. His first big break, however, came in 1996 at the London Blues Festival, which he took by storm. Bibb has since recorded five solo CDs: Me To You (1997), Good Stuff (1998), Spirit and the Blues (1999), Home to Me (2000) and Painting Signs (2001)—the latter four released in the U.S. by California's Earthbeat Records.

Bibb's efforts have been recognized with a Blues Silver Star and W.C. Handy Award nominations. His other accomplishments include the Grammy-nominated children's album *Shakin' A Tailfeather* (1997), with Linda Tillery and Taj Mahal, and the single "Hope in a Hopeless World," released to benefit the Red Cross following the 9-11 terrorist attacks. RK

Web site: www.ericbibb.com

The Bill Hilly Band British Columbia

Oh yeah, you'll be dancing when you hear the **Bill Hilly Band**. Your feet will move on their own, and before you even know what's going on, you'll be on the sidelines dancing. You'll wonder how it happened, but a second later, you won't care; you'll be having too much fun.

Chris Frye (Bill Guitar), Marc
Atkinson (Bill Mandolin), Adrian
Dolan (Bill Fiddle III), Glen
Manders (Reverend Bill Bass)
and Beau Klaibert (Bill Bow) are
the Bill Hilly Band. Individually,
they have years of experience
and training in jazz, classical,
Celtic, blues, country and
hip-hop. They've played with
artists such as Cirque du Soleil,
Natalie McMaster and Mae Moore.

But as a group, they are phenomenal. Whether it's Brazilian mandolin melodies, footstomping Celtic jigs, down-home bluegrass, or the hilarious use of random objects (don't ask; just be a witness), this Victoria based group is a musical powerhouse.

There's no pretension in their playing, no attitude (save a silly one) and no set list. The boys like to play whatever their hearts feel like playing. They'll climb one musical mountain 'cause it's there and then jump to the next peak because they like it. The Bill Hilly Band is an old fashioned band playing old fashioned music for old fashioned reasons: fun and dancing. WA

Web site: www.thebillhillyband.com

Blackie & The Rodeo Kings

Ontario

Combining the talents of three exceptional Canadian artists—
Colin Linden, Stephen Fearing and Tom Wilson—Blackie &
The Rodeo Kings proves that sometimes the whole *is* even greater than the sum of its parts.

The band was born when Linden and Fearing decided to record the songs of one of Canada's unsung musical talents—Willie P.



The Bill Hilly Band



Blackie & The Rodeo Kings

Bennett. The group even takes its name from a familiar Bennett album and song title.

Linden's blues tradition, Fearing's folk influences and Wilson's rock sensibilities and country leanings found common ground in what Linden calls "roots music." After critical acclaim, cross-country tour dates and a Juno nomination for their debut album, High Or Hurtin? (1996), the members of the trio returned to their respective careers, yet continued to cross paths. Fearing's celebrated Industrial Lullaby was produced by Linden; Fearing and Wilson appeared on Linden's Raised by Wolves, and Linden toured with Junkhouse and garnered a Grammy nomination for his work on A Tribute To Howling Wolf.

The group's follow-up album, Kings of Love (1999), won the 2000 Juno for Best Roots Album by a Group and is an eclectic mix of folk, rock, ballads and instrumentals. The double CD (that sells for the price of a single) features a mix of original material along with covers of songs by artists such as Bruce Cockburn, Murray McLauchlan and (of course) Willie P. Bennett.

The band's highly anticipated June 2003 release, *BARK*, includes 12 original tunes. RK

Web site: www.rodeokings.com

Blue Highway

It takes guts for a bluegrass band to release an album of totally original material. Tradition is such an important part of the bluegrass genre that some might consider the phrase "original bluegrass" an oxymoron.

But Blue Highway (Jason Burleson, Rob Ickes, Shawn Lane, Tim Stafford and Wayne Taylor) wasn't afraid. Songwriting had always been key to the band's success, so with their latest album, Still Climbing Mountains, they decided to take bluegrass to where it's rarely been: a complete album of original tunes.

"I think doing an all-original record, that's a big plus," explains bassist Wayne Taylor. "Because nobody can go back and say 'Well that sounds good, but Lester and Earl's version sounded better.' There's none of that."

Despite their willingness to push the bluegrass envelope (they recorded their version of *Man of Constant Sorrow* two years before the movie), Blue Highway isn't one of those "newgrass" bands that uses tradition to move members' individual careers forward but forgets where it all came from.

Individual band members have played with some of bluegrass's biggest stars: Dolly Parton, Alison Krauss, Ricky Skaggs, Doyle Lawson, Patty Loveless and many others. And members Taylor and Stafford both won fan choice awards from the Society for the Preservation of Bluegrass Music. And even though it's completely original, Still Climbing Mountains is full of integrity and traditional influences. Blue Highway has the best of both worlds, plays music in a highly traditional genre, but is a pioneer leading the way to new heights. WA

Web site: www.thebluehighway.com



Blue Highway

Ray Bonneville

Quebec

"A potent blues cocktail reminiscent of John Lee Hooker and J.J. Cale, leavened with Eric Clapton and Dire Straits-styled guitar work" is how then Folk Roots Magazine, now fROOTS describes the sound of Ray Bonneville. While this comparison may fit, the Montreal-based singersongwriter simply calls his music "a gumbo of American roots."

Delivering a soulful blend of country, blues and roots rock, the artist is known for complex guitar grooves, rock-solid footboard percussion, understated harmonica licks and weathered vocals. " ... a guitar style of exacting nuances, gut felt harmonica lines and a voice soaked in whiskey and road weary sentiment," says *Planet Jazz.*



Ray Bonneville

A popular performer for three decades, Bonneville made his debut recording, *On the Main*, in '93, followed by *Solid Ground* (1997). *Gust of Wind* (1999), the Juno award-winning Best Blues Album for 2000, was produced by roots-music master Colin Linden for the local Stony Plain label. Bonneville's latest CD, *Rough Luck* (2000), is a live 13-track solo recording featuring just voice and

guitar. He's said to be particularly fond of this latest effort because it captures his work undiluted— "live in the studio, one man, no overdubs."

One critic notes Bonneville's songwriting improves and becomes more revelatory with every record. Perhaps this is why listeners respond to his portraits of univeral conditions, his explorations of hope and hidden longing. "My music isn't aimed at the intellect," explains Bonneville. "It's aimed at the visceral level, closer to the belt." RK

Web site: www.raybonneville.com

Bill Bourne

Alberta

This space could almost be left blank because, for most folkies on the hill, **Bill Bourne** is as familiar as, well, the green onion cakes, the *churros* or the blue (and sometimes orange) colour

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Bill Bourne

of their tarps. Whether he's in a group—Bourne and MacLeod or the Juno-award-winning Tri-Continental—or going solo, Bourne plays with indescribable soul and originality.

"The ageless Bourne gives the impression of an 86-year-old bluesman with the energy of a 20-year-old," writes the *Red Deer Advocate*. "Always engaging, he picks guitar and he blows harp with such obvious pleasure that labels such as folk, blues or roots music fall away. Then he wraps his voice around words and wrings them ..."

This year, Bill Bourne is appearing as a solo artist supporting his latest album, *Voodoo King* (which was produced by Bourne and another Folkfest mainstay—Lester Quitzau).

Whether he's playing with a group or on his own, at home or in some foreign land,
Bill Bourne is a brilliant guitarist, a timeless singer, a master folk artist, an unmistakable songwriter, a tour-de force, a legend. He should be declared a national treasure. WA

Web site: www.billbourne.com.

Paul Bromley

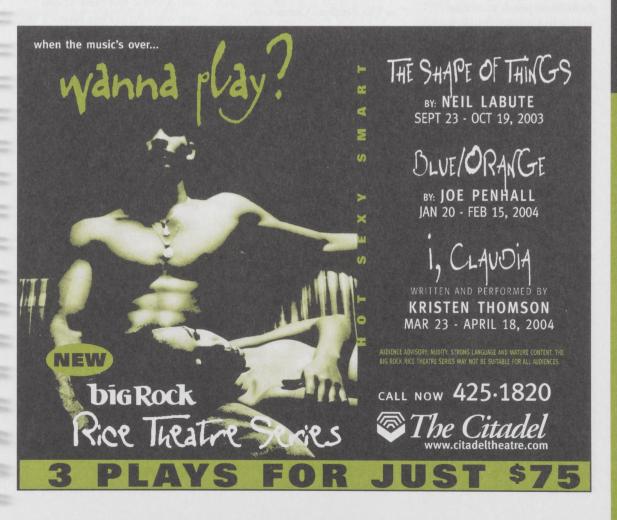
The adventures that prevented **Paul Bromley** from making his Edmonton Folk Music Festival debut last year have the ring of a homegrown saga. After a devastating broken wrist during



Paul Bromley

his final soccer game of last season, he had to hang up his cleats for the summer. More important, instead of playing last year's Festival as scheduled, he was reduced to being a spectator only, though with a sporty "glow in the dark" cast. This year he's back, uninjured, and with a new album to boot.

Bromley's latest effort, *Questions Unanswered*, has all the elements that make this young songwriter





The Brothers Cosmoline

a must see. Searching and provocative lyrics, intricate fingerstyle guitar and a genuine concern for the human condition combine to form his unique style.

He comes from a musical family and has been playing a variety of instruments for most of his life. Since studying composition at Grant MacEwan College, he's also worn many musical hats: teaching guitar, harmonica, theory, and piano, as well as tuning and repairing pianos.

Now, he returns for the gig that should have been. Well-known on the local circuit, he plays everything from blues to folky jazz, and writes all his own material as well. His first album, Where I Come From, was an indie production he released in 1998. Since then, he's gleaned from his 200 original songs and put together two more albums.

Guitar, however, is his forte, and his finger picking is what makes him stand out. He counts Bruce Cockburn, Kelly Joe Phelps, Martin Simpson and Leo Kottke among his influences. SA

Web site: www.kispiox.com/kvmf/paulbromley.html

The Brothers Cosmoline

Is it possible to merge the music of George Jones, Gram Parsons, the Velvet Underground, the Beatles and Elvis? Apparently so. Critics have used these names and more to describe the Toronto-based, post-modern, honky-tonk stew cooked up by long time friends **Dan Kershaw** and **David Pedliham**. The latest recipe includes bassist **John Switzer**, who played with Jane Siberry; drummer **John Adames**, of Prairie Oyster; and the pedal steel of Luther Wright's **Burke Carroll**. In the past few years, the boys have been leaning into one microphone, bluegrass style, as **The Brothers Cosmoline**.

The Brothers Cosmoline released its debut recording, Songs of Work & Freedom, in October 2001, and Canadian Musician called it, "a warm and wonderful waltz through broken-hearted laments, late-night longings and vistas of escape from clock-punched lives." The title comes from a collection of folk songs compiled by Edith Fowke and Joe Glazer and released by Folkways Records in 1960. It's Kershaw's nod to the folk tradition that continues to shape his songwriting—alongside Toronto's urban 9-to-5 lasso, which ties folks up but gives them a thrilling spin once in a while too.

Last year, Kershaw won the Ontario Council of Folk Festivals' annual "Songs From the Heart" songwriting contest. Perhaps it's the way his eye turns fleeting details into lasting lyrics. Perhaps it's his unpretentious delivery. No matter. Marry the rodeo poet with the masterful underpinnings of sound musicianship, and you

get something old and something new, something borrowed and something blue. LG

Web site: www.deepbluefunk.ca/broscosmoline.htm

Canada Council for the Arts



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Pieta Brown with Bo Ramsey

Inited States

Pieta Brown has moved a lot in her life, shuffling back and forth between her parents as they struck out to make their separate lives. Her mother became a doctor and her father, singer Greg Brown, became a fixture on Garrison Keillor's A Prairie Home Companion for National Public Radio.

After graduating from high school, Pieta Brown continued her wandering ways, living in the southern United States, Chile, Mexico, Canada, New York City, and Arizona. But there's been one constant in Pieta Brown's life and that is music. "Music was always an essential part of my life," she says. "It was my church. I feel like I've always been singing and writing songs."

With the release of her debut album in 2002, Brown has shown that her years on the road have given her a unique vision and style. Her music is earthy yet spiritual, deceptively simple but powered by a captivating and characteristic voice. Her second album, *I Never Told*, will be released in 2003.

Helping Brown with her recordings and her live shows is trusted family friend **Bo Ramsey**, also a well-respected producer and guitarist. Ramsay, whose taste and impeccable sense of timing make the perfect accompaniment to Brown's extraordinary music, has played and produced her father's music for the past decade and has spent time as a sideman with Lucinda Williams.





Pieta Brown with Bo Ramsey

"Bo is one of my truest friends," says Pieta Brown, "and he's influenced me a lot. The blues, his tone . . . he has had a lot to do with me deciding to follow my heart with the music." WA

Solomon Burke

United States

The King of Rock and Soul, Solomon Burke, has, over his 40-year career, sold 17 million records, shared the stage with the Rolling Stones, been summoned by presidents and popes, served—and still does—as bishop in the House of God for All People.



Solomon Burke

And somewhere in the midst of show business, he managed to raise a team of 21 children. He once described his theology by saying he "kind of got stuck at the 'Be fruitful and multiply' part."

Atlantic Records' 1960s hit maker Jerry Wexler called Burke "the greatest soul singer of them all." The Rock 'n' Roll Hall of Famer, known for such hits as "Cry to Me" and "Everybody Needs Somebody to Love," was born in Philadelphia and, by age 7, had already earned the rank of "boy wonder preacher." While still a teenager, he made his first gospel records and, at 24, signed on to Atlantic Records along with another young gospel smash, Aretha Franklin.

Last summer Burke released Don't Give Up on Me, a Grammy award-winning collection of live-off-the-floor, true-blue soul written by a cast of high-calibre fans, including Van Morrison, Tom Waits, Joe Henry (the CD's producer), Elvis Costello and Bob Dylan, whose song features Daniel Lanois on guitar. All the songs were written specifically for Burke or never recorded by the authors.

In fact, Joe Henry said he didn't want to make a retro, phony record. He apparently succeeded. Critics say it is a living tribute of simple arrangements that accentuates

Burke's rich, soulful voice. Learn why he's influenced everyone from Dylan to Bruce Springsteen. LG

Web site: thekingsolomonburke.com

Caitlin Cary

Weaving together touches of country, rock, pop and folk, Caitlin Cary is basking in applause for her solo work and demonstrating talents sometimes overlooked in her male-dominated former band. Whiskeytown—which called it quits in 2000. During the band's run, Cary's pure harmonies and accomplished fiddle playing lent a calming presence to frontman Ryan Adams; she was often described as the Emmylou Harris to Adams' latter day Gram Parsons.

Since opting for a solo career, Cary has released the EP *Waltzie* (2000), described as a strippeddown, folky affair that includes a



Caitlin Cary





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stirring take on Richard Thompson's "Withered and Died." Her full-length debut While You Weren't Looking (2002) is being praised in the industry as "the best recording yet to surface from the remnants of Whiskeytown." Jangle pop legend Chris Stamey produced and Whiskeytown alumni Mike Daly and Skillet Gilmore (Cary's husband) helped out. Three tracks were also co-written by Adams, who did a vocal turn on the four-song bonus disc.

With bouquets of accolades and a world tour opening for idol Lyle Lovett, Cary hasn't kicked back and rested on her laurels. Her sophomore effort, *I'm Staying Out* (2003), is described by the artist as "a big colourful record." Working with Mary Chapin Carpenter, Black Crowes' Audley Freed and a string of other musicians, she creates a meld of fiddle, guitar, keyboards, accordion and rich harmonies.

"Cary's gorgeous vocals serve as the unifying force," explains one reviewer. "Majestic and melancholy, honey and hickory ... like a comforting shoulder to the brokenhearted, easing them through love's tough times." RK

Web site: www.caitlincary.com

Karan Casey Band

Karan Casey did the unthinkable a few years ago. A member of the group Solas, then at the top of the Celtic music world, she quit. After three highly acclaimed albums, numerous awards and tours throughout the world, she walked away. Now, three solo albums later, including her most recent, called *Distant Shore*, Casey has no regrets. "If I had to do it all over again," she once said, I would, and in the same way."

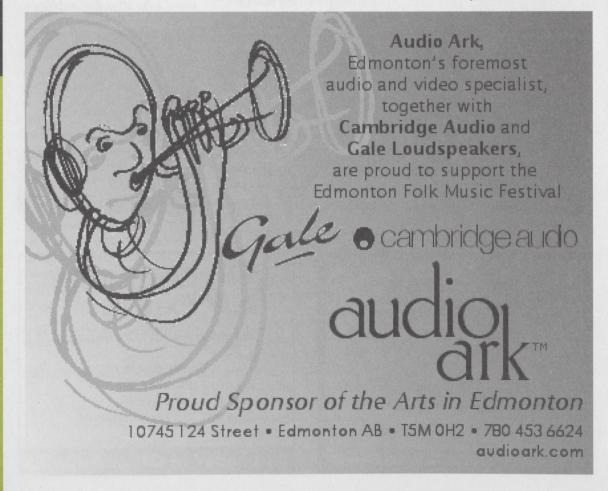
As a member of Solas, and now as a solo artist, the response to Casey's music has always been extravagant. "[She is] one of the true glories of Irish music today," writes the *Wall Street Journal*.

"She brings brilliant ease to everything she sings," answers the *Boston Globe.* "Like the greatest torch singers, such as Billie Holiday, she makes us believe she is sharing confidences, singing just to us."

Born and raised in Ballyduff Lower (County Waterford), Casey later moved to Dublin and



Karan Casey



studied piano and voice at the Royal Irish Academy of Music. In 1993, she moved to New York to pursue a degree in jazz. She quit without finishing when she formed Solas, with Seamus Egan, Winifred Horan, John Doyle and John Williams. In less than four years, Solas was at its peak, but Casey found the touring schedule too hectic and quit.

In 1997, she released *Songlines*, her first solo album, and has never looked back. She likes to explore the boundaries of Irish music. Completely versed in the genre's subtleties and able to sing various selections in Gaelic, she is also comfortable transforming jazz classics, such as Billie Holiday's "Strange Fruit", into chilling Irish ballads.

Fans of Irish music or fans of music in general are hard-pressed to find anything more fulfilling than a performance by Karan Casey. WA

Web site: www.karancasey.com

Bruce Cockburn

Imagine you're Bruce Cockburn. You've recorded 26 albums in three decades, and you've just been inducted into the Canadian Music Hall of Fame. You've earned 20 gold and platinum records in Canada, numerous international awards, including an Italian lifetime achievement award: you travel and tour tirelessly, regularly attend benefit concerts and political demonstrations, and you count among your fans both shavedheaded activists and balding, middle-aged executives.

Now, imagine you're two years from turning 60. What do you do?

Well, if you're one of Canada's most prolific and respected folk icons, you record another album—a fresh, jazzy palette of songs, full of pianos, violins, harmonicas, rappers and Tom Waits' rhythm section. Critics say *You've Never Seen*



Bruce Cockburn

Anything contains some of your most powerful songs since "Call it Democracy" and "If I had a Rocket Launcher," songs that reflect your deepening frustration with political and ecological decline.

Steadfastly refusing to slow down, Cockburn has shifted into high gear instead. As always, he has the courage and will to confront current social issues and to experiment with sound and language. Like crystal, Cockburn has for 33 years absorbed political events, human emotions and his own personal experiences and reflected them back in a colourful prism of music from rock to reggae and funk.

It's that dual gift—the ability to distil issues into lyrics and the craftsmanship to carry them with enduring musical arrangements—which has secured him a permanent spot among the nation's celebrated musicians and songwriters. LG

Web site: www.brucecockburn.com

The Cottars

Nova Scotia

Like many Cape Breton groups, The Cottars play a variety of Celtic style instruments, sing incredible songs, step dance like the dickens and have a wry sense of humour. They take their musical lineage seriously, but put their own special brand on traditional arrangements. Even more remarkable about The Cottars is that if you added up their ages, you'd still get a number that's younger than a lot of us.

The Cottars are young, the elder statesman of the group being 16-year-old guitarist and humourist Jimmy Mackenzie. Rounding out the band are Jimmy's younger sister Roseanne MacKenzie, a 13-year-old fiddle prodigy; singer Fiona MacGillivray, a 14 year old gifted beyond her years; and 15-year-old pianist Ciaran MacGillivray. The four play a medley of other instruments—guitars, harp, tin whistle, bohdran—tell stories and recite poetry as well.

Young as The Cottars are, this is no kiddy act. Their debut album, *Made in Cape Breton*, was produced by John McDermott, and they've performed at summer festivals throughout North America and in front of the Governor General. "They aren't merely good for their age, they are an unusually expressive band, period," writes the *Boston*



The Cottars

Globe. "The Cottars, children who sing and play traditional music with astonishing skill, turned the ear of anyone lucky enough to catch their beautiful music." WA

Web site: www.thecottars.com.

The Jim Cuddy Band

Ontario

Jim Cuddy says the first song he ever learned to play was Gordon Lightfoot's "That's What You Get For Loving Me." At age 10, he may not have understood the emotional implications, but it's clear from Cuddy's songs that love's prism ranging from bliss to grief still occupies his imagination.

As half of the Juno-laden Blue Rodeo songwriting team, Jim Cuddy delivers a rollicking guitar and a fluid, engaging voice. He reins in for tender offerings, such as "Try" and "Fallen Down Blue," and then



Jim Cuddy

unleashes for rocking numbers such as "Better Off as We Are" and "Til I am Myself Again."

He is the pop music foil to Greg Keelor's trippy electric rock, the clean cut urban cowboy whose songs either make you weep or get you dancing.

Five years ago, Cuddy released a solo CD, *All In Time*, the product of a fruitful songwriting blitz and an itch to try recording on his own. With no deadline and a steady stream of talented friends

frequenting his studio, *All In Time* came out with the positive vibe of a man freed from constraints. Core members of the Jim Cuddy Band are **Gavin Brown** on drums, **Colin Cripps** on guitar and Blue Rodeo's **Bazil Donovan** on bass. They are joined at times (on the CD) by Wilco's Jeff Tweedy and Jay Bennett, Sarah Harmer, Michelle McAdorey and Melanie Doane. Think Blue Rodeo with fiddles and banjos. LG

Web site: www.jimcuddy.com

Dervish

Ireland

With its combination of virtuosic instrumentation, high-energy arrangements and ultra-sweet vocals, **Dervish** is one of Ireland's most exciting traditional bands.

The initial lineup consisted of five musicians (Liam Kelly, Shane Mitchell, Martin McGinley, Brian McDonagh and Michael Holmes)



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Dervish

who came together to record the instrumental album *The Boys of Sligo* (1988). The group soon added vocalist **Cathy Jordan** and fiddler **Shane McAleer** (who replaced McGinley) to its roster. Adopting the name Dervish—a moniker that connotes a group of poor but spiritual people who are enraptured by music—it went on to release *Harmony Hill* (1993). This highly acclaimed album established Dervish as a major

force in traditional Irish music. It also opened the door to media exposure and international touring opportunities. The group's follow-up CD, *Playing With Fire* (1995), reached number one on the Irish Folk Music Charts, and *At The End Of The Day* (1996) won the Hot Press Traditional/Folk Album of the Year. The double recording *Live in Palma* (1997) captures the magic of a Dervish performance.

In the late '90s, fans saw another slight reshuffle in the ranks of Dervish with the departure of McAleer and the addition of Seamus O'Dowd and Tom Morrow—expanding Dervish into a seven-piece band. This new dimension is heard on Midsummer's Night (1999). "Dervish delivers a seamless set of songs and jigs that interweave elements of traditional and modern Celtic music," says one critic. The group's latest recording, Decade (2001), is a compilation of its work to date. RK

Web site: www.dervish.ie

Lucky Dube

Born Ermelo Dube, Lucky Dube is one of South Africa's—and possibly Africa's—best-selling artists and one of its most outspoken performers. Although he initially sang in the traditional Zulu Mbaqanga style, Dube was

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Lucky Dube

inspired by the lyrics of Bob Marley and Peter Tosh to move to reggae in 1984. This allowed him to express his anger against the oppression of apartheid.

However, his earliest attempts with this newly-adopted style were met by strong opposition from the then all-white South African government. His first reggae album, *Rasta Never Die*, was banned from radio airplay.

Dube's musical talents were obvious from an early age. By the age of nine, he was conducting his school choir. After singing with school rock and roll bands, he joined his cousin's Mbaqanga band The Love Brothers. With this group he recorded his hit *Rasta Never Die.*

While the album was banned, Dube re-entered the recording studio without notifying his record label and cut a second reggae album, *Think About The Children*. The album also became a major hit and achieved gold record status. SA

The Duhks

Manitob:

It rhymes with "trucks" and sometimes the band sounds like a fleet of them, speeding fast in the straight-aways and screeching into the corners on two wheels with pots and pans flying out the back. Banjo maestro **Leonard Podolak**, the well-known

Winnipeg folk scene-ster formerly of Scruj MacDuhk, pulled together heaps of talent about two years ago to form this acoustic folk fusion group.

With Victoria's furious fiddler
Tania Elizabeth, Jordan
McConnell on guitar and banjo
(he actually makes great guitars
too), Jessee Havey on vocals and
Scott Senior on a variety of skins,
The Duhks will get you moving
with all shapes of Canadian folk
music—from Celtic reels and
French-Canadian inspired
melodies to Appalachian jigs.

Nominated for a 2003 Juno for Best Group Roots and Traditional Album for their debut CD, *Your Daughters and Your Sons*, The Duhks (Unflappicus Notyournormalduhkus–if you want to get technical) are like a swelling wave that hasn't quite crested yet. Young, vibrant and skilled beyond their years, they play as if they've been connected at the elbow for years.

Podolak comes from solid stock. His father, Mitch Podolak, founded the Winnipeg Folk Festival. According to media clippings, he grew up with some of the premier folk musicians of the day crashing at his parents' house. That early musical marinade has produced some tasty talent. LG

Web site: www.duhks.com



Kathleen Edwards

Kathleen Edwards

Ontario/Quebec

Her songs have the penetrating lyrics and abiding melodies of an accomplished sage, but the Ottawa-born singer-songwriter is just 24 years old. She has many songs to her name, however, so it's no wonder critics are tripping over each other to predict a long and distinguished career for **Kathleen Edwards**.

This spring, with a little help from *Rolling Stone*, which called her one of the top 10 artists to watch for in 2003, Edwards dazzled the alt-country-saturated Austin crowds at South by Southwest. She played three capacity shows and charmed the international media. *Times of London* pop critic Nigel Williamson gave her Juno-nominated debut CD, *Failer*, a four-star rating in the British music magazine *Uncut* and said she was one of the best acts he'd seen at SXSW.



The Duhks

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Madrigaia (MB) Lynn Miles (Ont.)

February 6 February 2

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Annie Gallup (U.S.A.)

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Before swinging back to the North American festival circuit this summer, Edwards was slated to tour the U.S., spending a week with Richard Buckner, then to play some European gigs.

With a voice halfway between Neil Young and Sarah Harmer. Edwards tells us of compromise and dignity, "bad debts and dirty laundry," getting high and getting sober, love for now and then it's over. As Williamson says, "It's proper grown-up music." Pair up those yearning vocals with a host of talent, including Jim Bryson on guitar, Dave Draves on keyboards, Kevin McCarragher on bass and some guests blowing horns and pulling pedal steel, and it's sure to linger. LG

Web site: www.kathleenedwards.com

David Essig

For most musicians, their signature piece of equipment is the instrument they play: a style of guitar, a rare accordion, a fiddle that's been passed down for generations or a pitch or hiccup in the voice. For Canadian roots music legend David Essig, a signature piece of equipment is a



David Essig

5/8-inch deepwell socket wrench. By using this simple household tool in his own unique manner, David Essig has become one of the most respected slide guitarists in Canada and around the world.

It was only 30 years ago that David Essig was introduced as a "talented newcomer" at the Mariposa Folk Festival in Orillia, Ontario. In that time, and nine albums later, Essig has shown that he's not only an amazing guitarist, but also an innovative songwriter who crosses the borders between musical genres with seamless ease.

"Songwriting is one of the most challenging forms of literature," he once said. "Because you have to do it in time to the music, you have to do it with the music, and you have to deal with the fact that, much like radio, it only goes by once. That's the great advantage of a chorus; [people] hear it three or four times. But in a complicated song, you have to deal with the fact they're only going to hear it once. [So] every word has to be trenchant; it has to grab them right from the beginning."

He's been called blues player, country picker, transcendent cowboy, bluegrass, gospel, avantgarde and innovator-and not just with music. Essig was one of the first Canadian musicians to establish his own artist-run record company and became the first Canadian artist to sign with famed Italian record label Appaloosa/IRD.

As one critic wrote: "Few can match the peerless technique, passion and polish demonstrated by singer-songwriter-slide guitarist David Essig." WA

Web site: www.davidessig.com



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Melissa Ferrick

United States

Unbridled. Intense. Energizing.

These are three words critics have repeatedly used to describe performances by singer and songwriter **Melissa Ferrick**. She doesn't just play her acoustic guitar; she attacks it. She doesn't just sing; she lets loose with cathartic energy.

"Playing live is what keeps me alive, is the thing that drives me, and moves me to continue to write," the Boston-based musician once said. "It inspires me. I love to kind of feel like I have to win an audience over—you know what I mean? It's like a challenge, every night. And it's a different show every night. I never play the same song the same way twice."

It was this intensity that got
Ferrick, a complete unknown at
the time, the opening spot on
Morrissey's 1991 UK Tour and
then, for a brief period, a career
as a major label artist with
Atlantic Records. Two albums
later, she was dropped. After a bit
of soul searching, she started on
another career path: indie rock
goddess. Ironically, her success as
an indie artist far surpasses
anything that happened while



Melissa Ferrick

she was on a major label. She's released seven discs, almost one every year, and half of them on her own label, Right On Records. She tours constantly, more than 250 shows a year, drawing enthusiastic crowds. Her fan base is extremely dedicated, some of them so much so they call themselves "Ferrickheads."

"I think the core has to be the music," she says. "It sounds really cheesy, but that has to be enough ... and all this industry crap is crap." WA

Web site: www.melissaferrick.com

The Festival House Band

Alberta/Ontario

It is a sign of the calibre of this festival that the group of individual musicians gathered here to back headline artists travelling without bands could perform anywhere. All are fine musicians, and several have fronted their own groups. But for this weekend every year, they return as **The Festival House Band**.

Amos Garrett is back from his sabbatical and English tour. However, he needs no reintroduction. His guitar has been heard on more than a few hit albums, and he's toured with a stellar collection of performers, such as Paul Butterfield, Stevie Wonder, Bonnie Raitt, Long John Baldry, Emmylou Harris and Maria Muldaur.

Rusty Reed, one of Canada's premier harmonica players, has led his own band and performed with such blues greats as Sunnyland Slim, Yank Rachell, Spencer Davis, Otis Rush, Long John Baldry and many more. He's received two ARIA awards: Best Blues, R & B and Soul, and Best Instrumentalist. His 1999 album, *Here on Earth*, got him nominated by the Toronto Blues Society as best harmonica player.

Over the past 20 years, **Dave Babcock** has earned his solid reputation as one of Edmonton's finest musicians. A first-rate



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Amos Garrett



Ron Casat



Rusty Reed



Michelle Josef



Dave Babcock



Kit Johnson

saxophonist and session man,
Babcock has played with blues
legends Albert Collins, Taj Mahal,
Jay McShann and Duke Robillard,
as well as with Canadian artists
Long John Baldry and Colin
James. He's currently leading the
Gulf-Coast-style group Fat Tuesday
as well as a '60s retro act, The Kit
Kat Club, and he fronts his own
swingin' solo project.

Ron Casat makes the annual trip up north from Calgary and brings his keyboards with him. He's a singer-songwriter in his own right, as well as being part of the EH Team and the swing-jazz band the Cold Club of Canada.

From the roots-rock of David Wilcox and Big Sugar through the pop of Wild Strawberries and Chris de Burgh to the softer sounds of folk legends Kate and Anna McGarrigle and Murray McLauchlan, Kit Johnson has toured and recorded with performers across the spectrum of Canadian roots music. A savvy veteran, he offers solid, nononsense groove and tone, and makes it look like effortless fun.

Michelle Josef, present-day incarnation of Bohdan Hluszko, both a newcomer and an old friend is known for the sparkle in her eye, bite in her humour and passion in her playing. Michelle brings a unique perspective on life as well as a wealth of musical experience, after playing with the likes of Etta James, David Wilcox, Sharon, Lois & Bram, Wild Strawberries, Jann Arden and Prairie Oyster.

Rosie Flores & Terry Clarke

United States/UK

There's an old music joke that when punk rockers start to age, they turn to country music to soothe their battered souls. That's why we've seen a huge rise in the popularity of a genre called alt-country. But San Antonio native

Rosie Flores has been playing her version of alt-country for so long people had no idea what to call her music back when she began. "Cowpunk" was one suggestion, but that's too simple to describe her unique style.

Honky-tonk, rockabilly, new traditional country, western swing, alternative roots, jazzflavoured, Mexican American cowboy also describe Flores or her music. At 12, she moved to Southern California and was exposed to a variety of musical styles: surf, blues, country rock and, yes, punk. Bolstered by her taste for traditional country and her Mexican American heritage, Flores blew onto the music scene in 1980 with Rosie and the Screamers, a group that first featured her trademark lead guitar. But it was her work in the cowpunk cult band the Screamin' Sirens that brought her national attention. Later, she became part of the "New Traditionalists" movement-with the likes of Steve Earle, k. d. lang, Lyle Lovett and Dwight Yoakam—sweeping through country music. Now living in Austin, Flores is considered a pioneer in alt-country, with seven solo discs under her belt along with appearances on Austin City Limits and Conan O'Brien, and profiles and reviews in People and Entertainment Weekly. The latter writes: "Flores can always be counted on to deliver a set brimming with originality."

Appearing with Flores is
Terry Clarke, whose songs and recordings range from the country, Tex-Mex sounds of his debut album, Call Up A Hurricane (1988), to the fusion of melodic Irish ballad style with southern blues on his most recent CD, Green Voodoo. His inspirations are also diverse: everything from his Irish roots to nature poetry to Roy Orbison classics to the history of his hometown of Reading, in Berkshire, England.







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Terry Clarke & Rosie Flores

Not being limited to any particular genre also means Clarke has lots of chances to collaborate. Flores is one of many on an eclectic list of performers who have recently recorded his compositions. WA & AK

Websites: www.rosieflores.com and www.TerryClarke.com.

Roy Forbes

Like Shania Twain, Roy Forbes was born in the year of the snake, but the Dawson Creek native is more likely to show you his heart than his belly button. *The Toronto Star* has called him "one of the truest troubadours in the Canadian mosaic." Victoria's *Times-Colonist* goes further, dubbing him "a Canadian hero." That's the kind of praise earned only after decades on the road.

It's been nearly 30 years since Forbes released his first of eight albums, *Kid Full of Dreams*. Back then he was only 22 and known

Roy Forbes

as Bim, a nickname he earned for being the only boy among six sisters. He started playing guitar at 14 and, four years later, hitched a ride to Vancouver, where he now resides.

Considered one of the most eloquent songwriters of his generation, Forbes, who reverted to his own name in 1987, brings a real sense of Canada to his folk, blues and country songs.

He's spent most of his career as a soloist but frequently plays with UHF, a side project with guitarist Bill Henderson (formerly of Chilliwack) and Shari Ulrich on fiddle and mandolin.

Forbes was last in Edmonton for a songwriters' tour in May 2002. A memorable songwriters' circle also happened here at the festival five years ago, when he hosted a workshop with Billy Bragg, Arlo Guthrie and Ramblin' Jack Elliott—a real gathering of giants. LG

Website: www.royforbes.ca

David Francey

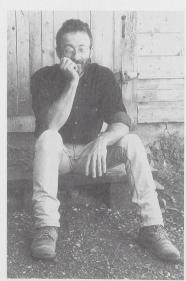
Quebec

Singer-songwriter **David Francey** used to work as an itinerant carpenter. Perhaps this experience inspires his working class themes. Most of his songs are about work and loss of work, life and lost ways of life. His protagonists run the gamut from truck driver, steelworker, sailor to farmer.

Born in Scotland, Francey and his family immigrated to Canada when he was a preteen. As a young man he was interested in politics and world events, developing the social conscience that forms the backdrop for his songs. His understanding of the "common man" also grew through his travels—he hitchhiked across Canada and spent time in the Yukon before settling in Quebec's Eastern Townships.

The artist's debut CD, *Torn Screen Door* (1999), is called refreshing and original. "Simply recorded, sparsely arranged and seemingly uncomplicated in its delivery and writing, the album paints incredibly rich pictures," says one reviewer. His second recording, *Far End of Summer* (2001), garnered national recognition and in 2002 received a Juno for Best Roots and Traditional Album.

Francey's highly anticipated third CD, *Shating Rink* (2003), is described as a "superb collection of 13 magnificent songs." Led by longtime musical partner Dave Clarke on guitar, "the sparse production—a little mandolin here, an accordion there, another guitar in the



David Francey

middle—does everything production is supposed to do," gushes another critic. "It lets great songs shine." RK

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Don Freed

Manitoba

Self-help gurus who claim the secret to success would find **Don Freed** mighty perplexing. This is a fellow who started writing at seven and was performing his own material in Saskatoon coffeehouses at 17. Two years later, he landed a part in the film *Johnny Cash: The Man, His World and His Music.* Heady stuff.

Until his luck turned. Between 1970 and '72, he lived in New York and did an album that was never released. He also spent seven years locked into a dead end management and recording contract. What could he do but come home to the prairies?

For the next 30 years, Freed toured, performed in clubs and at festivals, collaborated along the way with the likes of Jane Siberry and Colin James, and produced four recordings.



Don Freed

But that's only one side of the man. Though born in New Westminster, BC, Freed is Métis, with family roots in the Red River Settlement. In 1993, he began conducting song-writing workshops with Native children in Northern Saskatchewan.

"It seemed any time you heard about Northern youth there was always tragedy attached to it," he says. "I've got them to express themselves and their cultures and brought out a positive story." His projects inspired a CBC documentary and six song collections, including *Our Very Own Songs*, which was nominated for Best Children's Recording by the 2001 Prairie Music Awards.

"I doubt that I could ever do anything more significant," says Freed.

This summer, however, he's re-introducing himself to adult audiences. AK

Kelsey Fry & 4 Life

Alberta

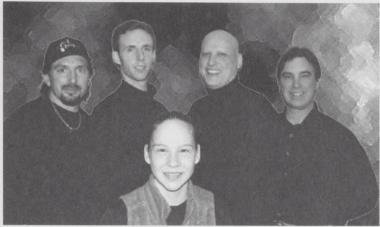
Who says this city doesn't take care of its own? Not Edmonton's **Kelsey Fry**.

Instead, she explains that "lyrics from the heart and music from the soul" give local band **Kelsey Fry and 4 Life** its "unique and worldly" sound.

Making her Edmonton Folk Music Festival debut this year, 16-year-old Fry doesn't try to impose her vision alone. Instead, all the band members encourage each other to add that personal touch to each song. In this way they can incorporate a wide variety of ideas and styles into their performances. And all of the above means the band is a refreshing addition to the music scene.

The lineup consists of Kelsey Fry herself (lead vocals, rhythm guitar and flute), **Don Burbridge**





Kelsey Fry & 4 Life

(rhythm and lead guitar, percussion, backup vocals), Gord Oaks (drums, percussion), Browne Anderson (keys) and Neil Hennig (bass guitar).

Though this will be the band's first year "on the hill," it's far from an unknown quantity. In fact, there was an enthusiastic response from viewers when it was featured on A-Channel's *Big Breakfast Show.* And it's in demand for various local charity

fundraisers, such as the Youth Emergency Shelter's Grand Marshall's Charity Ball.

This grassroots band is growing, and its dynamic leader is an entertainer to watch. KF & AK

The Funk Brothers

You've heard of the Motown Sound? These guys invented it. During the 1960s, when

songwriter Berry Gordy Jr. was assembling Motown, Detroit's first major record label, he needed a house band to back up new talent, such as Smokey Robinson, Marvin Gaye, Diana Ross and the Supremes, The Temptations and The Four Tops. He scoured local jazz clubs and rounded up one of the most prolific and influential bands in American popular music. They became known as The Funk Brothers. Although they never put out a record of their own, they've been called the greatest hit machine in history, having played on more number one hits than the Beatles, the Beach Boys, Elvis Presley and the Rolling Stones combined.

They would roll out fresh, funky rhythms in the Motown studio by day then jam in the clubs at night. It was Alabama's Shorty Long who, legend has it, coined their name. "Today," he would announce, "we ain't playin' nuthin' but Funk, Brothers!"

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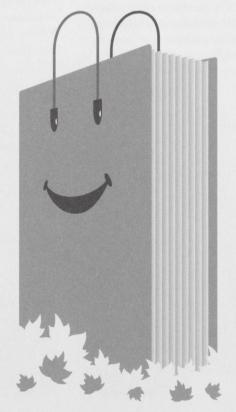


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The Funk Brothers

With the release last November of the acclaimed documentary Standing in the Shadows of Motown, some 14 years in the making, the Funk Brothers' enormous contribution to American culture was finally revealed to those beyond the music industry. And in April, they embarked on their first ever national tour.

Many of the original players have died: James Jamerson, Benny Benjamin, Richard Allen, Earl Van Dyke, Johnny Griffith, Eddie Brown and Robert White. But six members remain—the youngest,

guitarist Eddie Willis (69), and the eldest, keyboardist Joe Hunter (76). Joining them will be fellow Funks: Joe Messina (guitar), Bob Babbitt (bass) and percussionists Uriel Jones and Jack Ashford. LG

Web site: www.standinginthe shadowsofmotown.com

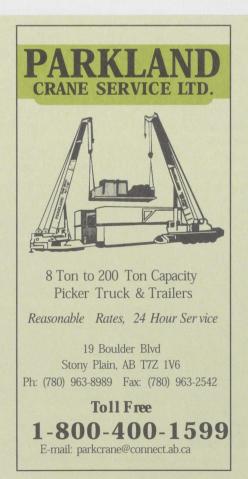
Lennie Gallant

Long before the now burgeoning music scene in Prince Edward Island, before Charlottetown's Haywire was getting radio play

in the mid-1980s, Lennie Gallant picked up a guitar and started writing songs. Six albums and a mantle full of East Coast Music Awards later, PEI's famous son continues to inspire and entertain audiences with a mixture of blues, folk and rock 'n' roll. For his latest release, Le vent bohème (The Gypsy Wind), the Halifax transplant decided to explore his Acadian roots. After French lessons and a few tips from an uncle who is a French teacher, he recorded a selection of songs entirely in French.



Lennie Gallant







Filippo Gambetta

An energetic and charming performer, Gallant finds his inspiration derives, in part, from another passion—travel. It's there, in far off, exotic locations that vulnerability and distraction lead to poetic inspiration. It's there that he discovers fresh characters and landscapes to populate his songs.

But behind Gallant's most genuine and soulful prose are the ocean and the coast. Winds blow. Rains fall. Tender hearts dig for coal, fish the sea and fall in love. Lennie Gallant writes music so we may know his home. And it is a beautiful place. LG

Web site: www.lenniegallant.com

Filippo Gambetta

Barely in his 20s, Filippo Gambetta comes from a solid musical background. His father is Beppe Gambetta, the famed virtuoso guitarist, and he is a student of melodeon master Riccardo Tesi. Born in Genoa, Gambetta already has two highly acclaimed albums: *Stria* (1999) and *Pria Goaea* (2003).

Despite his youth, he is "an absolute master of his instrument, the melodeon," writes one critic. "Gambetta has a deep knowledge of European folk traditions, and *Pria Goaea* shows him to be not just another young hopeful on the ethnofolk scene but among the front rank of Italian musicians and

composers. He sees the beauty of his roots, but he also hears the world in his music, and applies lessons from the Balkans, much of the Mediterranean and, of course, the modern sensibilities of jazz, classical and pop music."

In demand for guest spots on other albums, he also composes music for dance and theatre.

There's a haunting lyrical quality to Filippo Gambetta's music. His original compositions have a sense of tradition, but also a contemporary feel, reminiscent of modern classical music. They're challenging yet enjoyable and melodic, without the inaccessibility of some modern sounds. It's obvious he likes to mix things up and play around with sounds, traditions and cultural influences. Gambetta's music will add to the magic on the hill this year. WA



Mary Gauthier

Mary Gauthier

United States

Alt-country diva Mary Gauthier didn't just steal her parents' car once; she did it twice. Her first foray into parental grand theft auto happened when Gauthier (pronounced Go-Shay) was 15 and looking for a place to fit in. That trip lasted three years. She came home after celebrating her 18th birthday singing "Amazing Grace" with a born-again Christian in a Kansas City jail.

Sometime later, Mary stole the car again, and this time she didn't look back. Making it on her own was a struggle at times, and she did a bit of everything: studied philosophy for five years, opened up an award winning-restaurant in Boston, then sold the eatery to pursue music full time.

Now, she's released three albums: Dixie Kitchen, Drag Queens In Limousines and Filth & Fire.

The experience of her lost years, her struggle with alcohol and her success with sobriety have found their way into many of her songs. "I see the human condition as always being on edge," she once said. "I think it comes with knowing that every day could be the day it all comes to an end. It's amazing to me that I'm still alive."

Gauthier's celebration of those who take the hard road has attracted fans from around the world and stunning critical acclaim, from *Rolling Stone*, *Billboard Magazine* and many others. "While many of the songs are desperately bleak," writes the *London Daily Telegraph*, "her moving lyrics and tender music reflect the humanity that exists among people society rejects."

After a summer of touring, including her stop at the Edmonton festival, Mary will head into the studio to record her fourth album. Expect a Spring 2004 release. WA

Web site: www.marygauthier.com



Patty Griffin

Patty Griffin

"Diverse" describes the places Patty Griffin has lived and the albums she's recorded. In fact, while she's recorded five albums in a variety of studios, two of them have not been released.

The youngest of seven children, she grew up in Maine with a mother who sang as she did housework and her grandmother's family singing on the front porch at night. Although she acquired a fifty dollar guitar and began writing songs at the age of sixteen, Griffin gave little thought to a career as a musician.

After living in Florida for nearly two years, she moved to Boston and married. While her husband encouraged her to perform, Griffin spent most of her time as a waitress. When her husband announced, in 1992, that he "didn't want to be married anymore," Griffin found herself

on her own and began to perform in Boston area coffeehouses. She quickly attracted attention with her well-crafted songs and gutsy vocals. 100 Kisses is Patty Griffin's first album, her third album and her fifth album. It's her first for ATO Records: it's her third commercially-released album, following Living With Ghosts (1996) and Flaming Red (1998); and it's the fifth she's recorded. 100 Kisses was also up for a Grammy this year. Though it didn't win, it was a good contender, sa

Nanci Griffith and The Blue Moon Orchestra

Straddling the fine line between folk and country music, Nanci Griffith is equally well-known for her songwriting and for her beautiful voice.



Nanci Griffith

The daughter of musical parents, she spent her childhood involved with theatre and literature as well as music. However, she began playing clubs around Austin at the age of 14, continued to perform during her college years at the University of Texas and while teaching kindergarten in the mid-'70s.

That was a good 25 years ago, before she began her career in Nashville and introduced her special musical hybrid that Rolling Stone eventually dubbed "folkabilly." Her breakout year was 1986, when the country scene took her to heart. Her reputation as a quality songwriter grew through hit covers of her songs, by Kathy Mattea and Suzy Boggus. At the same time, her Last of the True Believers received the first of her five Grammy nominations—she won with Other Voices, Other Rooms in 1993.

Griffith never really achieved recording success in the country genre, however, and she eventually left the Nashville scene to record in Los Angeles. Since then, her music has taken her across many musical borders, and she's played on bills with everyone from Bob Dylan to Lyle Lovett and Steve Earle, sa

Web site: www.sover.net/~rschrull/ ngriffith/gchpage.html

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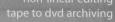
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Bob Jahrig

Bob Jahrig

Alberta

A regular within Edmonton's folk circuit, singer-songwriter **Bob Jahrig** makes his Edmonton Folk Music Festival debut this year. Jahrig, 45, also teaches songwriting to Alberta teenagers. What made this year exceptional, however, is that he finally managed to compile a dozen years of part-time songwriting and released his first full-length CD, *Tree Tops*.

Produced by violinist Shannon Johnson, the CD also got the moral support of Alberta Roots Music Society producer Hugh Smith. Close listeners will detect traces of Gordon Lightfoot, Bruce Cockburn, James Taylor and Neil Young throughout *Tree Tops*.

A nine-to-fiver by day and a musician and father of three by night, Jahrig takes inspiration from everything: the urban beauty around him and the characters he meets in the street, on the bus and in his living room. Growing up in remote northern Ontario and Alaska, he also felt connected to the peaceful and expansive landscapes of his youth, a connection which still finds purchase in his songs today. Couple that with his love of literature and poetry and you have an engaging and mature songwriter with a natural gift for melody.

His father, a fiddler, bought Jahrig his first guitar when he was 14, and he has been playing and singing ever since. LG

Web site: www.bobjahrig.com



Norah Jones

Norah Jones

United States

The story can't get more Cinderella than this. **Norah Jones** grew up in Texas, majoring in jazz piano at university. In 1999, at 20, she moved to New York City, started collaborating with local songwriters, jumped into gigs, recorded a demo for EMI's jazz label Blue Note Records and





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began a swift and phenomenal rise to the top of the U.S. music scene.

In February, Jones' debut disc, *Come Away With Me*, won an unprecedented eight Grammies, including Album of the Year and Best New Artist, earning her comparisons to heavyweights Billie Holiday and Nina Simone. A mixture of band originals and Hank Williams, Hoagy Carmichael and John Loudermilk covers, the disc swims with yearning romance and intimate, mournful insights, all delivered in Jones' intense and sultry voice.

The Grammies capped a banner year for the young performer. Entertainment Weekly named her one of the top 20 entertainers of 2002. She's appeared on The Tonight Show, Late Night with David Letterman and Saturday Night Live, and recently joined an all-star cast to celebrate Willie Nelson's 70th birthday, a made-for-TV special which featured, among others, Ray Charles, Eric Clapton, Sheryl Crow, John Mellencamp and Lyle Lovett.

Her CD has now sold more than 10 million copies worldwide. Despite sudden stardom, however, critics say Jones is an unpretentious anomaly in an industry humming with spoiled pop divas. LG

Web site: www.norahjones.com

Led Ka'apana

United States

The parties in Led Ka'apana's hometown of Kalapana used to last for days. There was no electricity while he was growing up in the tiny village on the Big Island of Hawaii. No TV, barely any radio. Only music, music and more music.

"You could go to any house and everybody was playing music," he says. "[During the parties] people played in shifts, taking over when somebody went to bed. You'd fall



Led Ka'apana

asleep to the music, wake up and the music was still playing. Even today, when I play, I still picture all the 'ohana (family) getting together and sharing their songs and their aloha."

Naturally, Ka'apana, one of Hawaii's most beloved traditional musicians, learned to play watching and listening to his elders. For several years he led the trio Hui 'Ohana. He provided vocals, slack key guitar, ukulele, autoharp, steel guitar and other plucked instruments; his twin brother Ned played bass; and a cousin, Dennis Pavao, vocals and rhythm guitar. For 15 albums and countless live shows, Hui 'Ohana maintained musical traditions.

Later, Ka'apana formed another trio, I Kona, with six albums released to date. He also started appearing solo, expanding his horizons and the boundaries of traditional Hawaiian music. In 1998, he went to Nashville to work on *Waltz of the Wind*, featuring the likes of Ricky Skaggs, Jerry Douglas, Alison Krauss and members of her band.

"I've always listened to country, jazz, Latin music, even rock," he says. "Sometimes back in Kalapana, I'd sneak a little into the Hawaiian music, but nobody ever stopped me. They just said to play what you feel and play with aloha." WA

Web site: www.ledkaapana.com

James Keelaghan

James Keelaghan was an avid follower of music and theatre as he grew up in Western Canada, and he studied history at the University of Calgary. Music won out; however, history would be a catalyst for his songwriting. He's a songwriter-guitarist-storyteller in the truest sense, a folk musician who's given his strong tenor to recording the life and times of the people and the land.

The ballads on Keelaghan's 1987 debut, *Timelines*, captured Canadian historical events, such as World War II and the building of the Canadian Pacific Railroad. Three years later, he issued *Small Rebellions*, which featured a long-time favourite, "Red River Rising." But it was *My Skies*, in 1993, that won a Juno award for Best Roots Traditional Recording and was recognized by the Alberta Recording Industry Association.

Keelaghan earned a second Juno nomination for *A Recent Future*, his fourth album, in 1995. In 1997, he and Latin guitarist Oscar Lopez recorded *Compadres*, a Latin-Celtic fusion style they called "Celtino." This too earned a Juno nomination, for Best Roots Tradional Recording.

Keelaghan considers *Road* (1999) his most personal album, and last year's album, *Home*, follows in its footsteps. SA

Web site: www.keelaghan.com



James Keelaghan



Paul Kelly

Paul Kelly

Australia

Considered one of the most international singer-songwriters working today, **Paul Kelly** has assembled over three decades an enviable catalogue of material. Inspired initially by Bob Dylan, Hank Williams and Lou Reed, his narrative songwriting style is infused with wry observations, bittersweet emotions, and hard-hitting social and political commentary.

Kelly's professional career began in Melbourne with the R&B band The High Rise Bombers. Soon after, he formed The Dots, scoring a national Top 40 hit in the early '80s. Eventually The Dots became The Coloured Girls (a reference to Lou Reed's "Walk on the Wild Side") and then The Messengers. With them he recorded the classic Australian rock album *Gossip* (1987), which introduced him to American audiences.

On the solo front, Kelly's defining debut, *Post*, is a haunted offering of sparse acoustic songs

recorded in 1984 over two weeks and on a shoestring budget. His second studio solo album, Wanted Man, came in 1994. It was followed up with Deeper Water (1995), Live at Continental and Esplanade (1996), the triple platinum greatest hits CD Songs From the South (1997) and Words and Music (1998). Along the way, Kelly was inducted into the Australian Recording Industry Association's Hall of Fame and was named ARIA's 1997 Male Artist of the Year.

In 1999, Kelly delivered two very different albums, the bluegrass CD Smoke with Uncle Bill and the technology-infused Professor Ratbaggy. His latest recording, Nothing But A Dream (2002), is said to be "a celebration ... of life, of love and of Kelly's unique lyrical and performing talent." RK

Web site: www.paulkelly.com

Daniel Lanois

Ontario

A conversation about Hull, Quebec's **Daniel Lanois** usually begins with the musical alchemy he has conjured up for others. His résumé as a producer includes work with U2, Peter Gabriel, Emmylou Harris, Bob Dylan, Willie Nelson, Brian Eno, the Neville Brothers and Ron Sexsmith. But, thankfully, in nearly three decades of nurturing this musical wellspring, the multiple Grammy and Juno-award

winner has saved some inspiration for himself.

His 1989 debut, *Acadie*, was a haunting, mystical tribute to his Quebeçois folk roots and included Aaron Neville's yearning vocals on "The Maker." His second recording, *For the Beauty of Wynona* (1993), was more electric and layered through with beats and guitars. But it lacked none of Lanois' evocative lyrics, inspired in part by the sometimes bleak streets of L.A., his adopted home.

In April, after rediscovering his first love, the pedal steel guitar, he released his long-awaited third CD, *Shine*, a collection ranging from trippy, cinematic soundscapes to melodic pop ballads. Recorded in Mexico and Dublin during a year-long production sabbatical, the songs include vocals from Emmylou Harris and Bono, and transport listeners to San Juan and Los Angeles, to front porches,



Daniel Lanois



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street corners and into the human soul, the nesting place for both motivation and anguish.

During his keynote address at this year's South by Southwest Festival, Lanois said original music comes from plumbing the silence, mastering the gadgets, exploring the beauty and recognizing the moment—a process he calls "soul mining." That must be where he finds all that gold. LG

Web site: www.daniellanois.com

Janiva Magness

United States

At the turn of the millennium, on Jan. 1, 2000, **Janiva Magness** was doing double duty. Just prior to her New Year's Eve gig with her highly acclaimed West Coast Blues Band, she was on stage, appearing as a lead character in the L.A. version of the Broadway Hit *It Ain't Nothing But the Blues*.



Janiva Magness

For weeks, she had been holding down both jobs and bringing audiences to their feet night after night. "From start to finish, she's a singer who comes off as sexy and smart without ever oversinging or resorting to red-hot mama tripe," wrote *Southland Blues Magazine*.

Although she and her songwriter husband, Jeff Turme, live in L.A. Magness hails from Motown (Detroit, Michigan), a city that's produced other blues greats, such as Aretha Franklin, Jackie Wilson, Della Reese and Etta James. In fact, Magness has been compared to Etta James and Billie Holiday, and counts those two as seminal influences. At the same time, she feels she's earned the right to sing the blues the way she wants.

"I think you have to have been through some pretty hard times to understand the blues, to emote and feel it . . . I'm a survivor, just like the rest of us," she says. "To me the blues is about getting through hardships and getting to the other side."

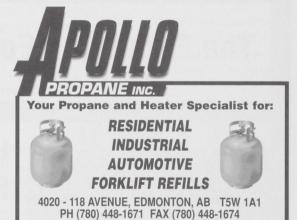
And the blues world has taken notice. Among her many awards Magness has received the B.B. King Award for Musical Excellence and the Jim Croce Award for Outstanding Achievement in Rhythm and Blues.



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In addition to her two CDs, My Bad Luck Soul (1999) and Blues Ain't Pretty (2001), on Blues Leaf Records, Magness collaborated with Jeff Turmes on the Fat Head Records release It Takes One to Know One (1997). She has worked with other artists as well, such as Kid Ramos, Catfish Hodge, Neal Casel and Deacon Jones. RK & WA

Web site: www.janivamagness.com

Taj Mahal & The Trio United States

Rolling Stone once wrote, "Taj Mahal's remarkable voice ranges from gruff and gravelly to smooth and sultry, and his music remains a well-seasoned gumbo, spiced with influences [from] the Caribbean, West Africa, the southern states and the inner cities of America..."

Of himself, Mahal says, "My perspective is cultural and worldbased . . . Even in the early days when nobody knew me, they'd go,



Taj Mahal

'Well that album is perfect, but what was that calypso song doing on there?' . . . I relate to these traditions that I feel are connected through family, extended family."

Mahal's family encompasses the great African-American musical traditions—blues, folk, reggae, R&B, zydeco, gospel and jazz. He's also connected with earlier roots and in the summer of 1999 was the only American onstage

with a touring Afro-pop festival. Said Mahal, "I'm the oldest member of Africa Fête, but I'm playing the youngest music."

It all started in Harlem. Later moving to Massachusetts, Henry Saint Clair Fredericks, the oldest of nine children, remembers a home filled with music. His mother was a gospel-singing schoolteacher and his father a West Indian composer, arranger, avid jazz fan and supporter of the "Back to Africa" movement.

Though his father opted for a factory job and was killed when Mahal was 11, he would be proud of the road his famous son has taken. In close to 40 years in the music business, Taj Mahal has built bridges with many traditions and produced a whole raft of recordings. The latest is *Hanapepe Dream*, with the Hula Blues, launched in June 2003. AK

Website: www.tonecool.com/artists/tmahal.html.

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EDMONTON JOURNAL





Harry Many

Harry Manx and the Urban Turban

British Columbia

East meets West in the person of Harry Manx, who's brought the sounds of India to the blues. He combines lap-slide guitar and the blues with the *mohan veena* (a 20-string member of the guitar family created and named by Indian musical guru Vishwa Mohan Bhatt). Add his own distinctive vocals, and Manx creates a new musical experience.

His first Canadian CD, entitled *Dog My Cat* (2001), was welcomed by rave reviews nationally and won an "Indie" award for Blues Album of the Year at Canadian Music Week.

Born on the Isle of Man, Manx immigrated to Canada as a child. In the mid-'70s, he travelled to Europe and spent the following 10 years honing his guitar skills in cafes and bars. This provided the foundation for his later musical experimentation. By the mid-'80s, Manx was touring regularly in Japan and had lived for several months in India.

During his stay in Japan, he became aware of the legendary Indian slide guitarist Bhatt, considered a master of his instrument. Manx was so moved by the musician's work he contacted Bhatt and arranged to join him in India. He studied with the musician for five years; the two also travelled together, performing in front of large

audiences. Manx played the *tambura*, a four-stringed plucked instrument used to provide a drone. Bhatt would not allow him to play the *mohan veena* live at the time, as he was still a student. Years later, having successfully mastered this complex instrument, Manx now incorporates it into his own shows.

In the spring of 2000, Harry Manx moved back to Canada and is now based on Salt Spring Island, British Columbia.

In Edmonton he will perform as **The Urban Turban** with **Niel Golden**, tabla, and **Wyn Gogol**, keyboards. SA

Web site: www.harrymanx.com

Mariza

Portuga

Fado isn't just music, it's poetry of longing, of sadness, of love unrequited. It's theatre, with each line becoming a small drama. One doesn't just play or sing fado, the traditional music of Portugal; one feels. One opens up his or her soul and shares it with the world. Mozambique-born Mariza is the crown princess of fado. Tall and soulful, with a huge dark voice, Mariza has left critics and artists spellbound.

"Mariza is an adorable extraterrestrial being," exclaimed Nuno Nazarth Fernandes, one of Portugal's greatest composers. "Someone sent by the Great Creator to reinvent the Fado."

Mariza, who has lived in Portugal since she was a baby, started participating in traditional Fado evenings when she was six. "I grew up in a very traditional neighbourhood," she told the BBC. "On every corner, on every street, the way of living is Fado, so I grew up listening to Fado everywhere."

Her parents owned a restaurant, so she sang for their customers. Soul and jazz attracted her as a



Mariza

teenager, but fado was always part of her repertoire. A producer heard her sing, and convinced her to record an entire album of fado songs, *Fado em Mim*. The rest is history.

Mariza received Portugal's Voice of Fado award in 2000 and was named Best European Artist and Best New Artist by the BBC. Her shows in Europe and North America have stunned audiences, especially when she discards her microphone, allowing her true voice to mesmerize.

"When Mariza sings, time stands still," says one critic. "When she pauses for dramatic effect, we are all with her, caught in her trap."

Tony McManus

Scotland

When he was younger, **Tony McManus** faced a choice: finish his Ph.D. in mathematics or focus completely on his career as a guitarist. Whether or not it was an



Tony McManus

easy decision, in hindsight the choice seems obvious. Tony McManus may have become a pretty good mathematician, but he's probably happier as "one of the world's greatest and most innovative guitarists," as one critic put it. Ask anyone connected to the guitar world, and they'll say the 38-year-old Scotsman is one of the best.

Teacher and performer, sideman and soloist, McManus fuses blinding technique with a deep love of traditional music, bridging the gaps between Celtic, Gaelic and other guitar genres. He's fiendishly dexterous, with an uncanny ability to transpose complex bagpipe and fiddle tunes onto his guitar. To McManus, the instrument is the focus, not the source of the music. "I'm just getting to hear more and more music from a

wider range of sources," he says, "so I can bring more influences to bear on the same wonderful material."

Born near Glasgow in 1965, Tony McManus first picked up the fiddle, whistle and mandolin before settling on the guitar at age 10. Everything he learned was self-taught, and by the time he became a soloist in his own right. he had been featured on over 50 albums by other artists. His first solo album was released in 1996 and floored critics and guitar fans around the world. His version of "Wonderful World," is still one of his most requested numbers. His most recent album, Ceol More, topped the annual critics poll from Acoustic Guitar Magazine. Tony McManus: breathtaking and groundbreaking. WA

Web site: www.tonymacmanus.com

Mortal Coil Performance Society

British Columbia

Last year, as every year, children flocked around the three women who transformed into **Mortal Coil**. Each year the performers arrive highly recommended, and they never disappoint. Imagine—

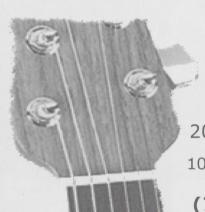


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artists clothed in wildly coloured costumes, dancing metres above the ground.

"Hands down, the most bizarre, bewitching and wildly creative performance of the day . . . " quoth venerable Georgia Straight of Vancouver, home of these multidisciplinary women. Their art form is a combination of stilt dance, African dance, singing and acting. Choreographed performances last up to 15 minutes and include "Kakilambe," a high energy African-inspired number using intricate choreography; "The Muses," which features Erato (erotic love poetry), Terpsichore (dance and music), Clio (history) and Urania (astronomy), who perform ancient dances; and the selfexplanatory "Carnival/Disco Oueens."

The Society began in 1990; since then, Mortal Coil has performed at many large scale celebrations, such as the Frostbite Music Festival in Whitehorse, Yukon, the Vancouver Folk Music Festival, Public Dreams' Illuminares, Vancouver's Women in View Festival and children's festivals across Canada.

Sharon Bayly, Carrie Nimmo, and Denise Galay are the prancing artists. Their backgrounds and training are varied, with experience ranging from the Royal Winnipeg Ballet to the Ochiemi West African Drum & Dance Ensemble of Seattle. SA

Dale Nikkel

Alberta

Edmonton singer-songwriter

Dale Nikkel likes it when his
audience falls asleep. At least this
is true of one specific audience.

With a new daughter in his life
in the past year, Nikkel uses his
songs, old and new, as lullaby
material. "It sure is nice to have
an attentive audience to my
songs in the night," he says in



Dale Nikkel

his latest online newsletter. "Even though she falls asleep while I'm singing."

As a rule, Nikkel's music is anything but sleep inducing. His singing style may be soothing, but he's a naturally-gifted songwriter and storyteller in the folk-pop style. His second album, Still Learning Tricks, received three Prairie Music Award nominations, including one for Outstanding Roots Recording, and another for the prestigious SOCAN Outstanding Songwriter Award, with major stars such as Nickelback and Remy Shand as his competition.

According to David Ward of CKUA, Still Learning Tricks "set a new standard for prairie folk-pop," and not just musically. The 11-song disc is a collaborative effort between Nikkel and Winnipeg painter Patrick Neufeld. Throughout the year-and-a-half recording process, Nikkel sent

songs to Neufeld, who created 13 two-foot by two-foot oil paintings inspired by the music.

"I can't say I understood all the paintings the first time, but after hearing the explanations from Patrick, it worked," Nikkel says. "I guess it's my hope that here's two perspectives on the music, and I hope people will hear the songs and put their own on as well." WA

To see the artwork, go to www.dalenikkel.com

No Guff

Alberta

Remember the old days of vaudeville? Those times when everybody loved the banjo and the ukulele? When singers bantered with the crowd and the music was a mixed brew, a concoction of jazz, front porch blues and moonshine? Remember those days?

Probably not, because those days were long ago, but Calgary duo No Guff is trying to recapture those old time days. No Guff is a partnership between bluesman John Rutherford and rockabilly and roots guitarist Dan Tapanila.

Rutherford was the house band guitarist for the King Eddie Hotel, Calgary's legendary blues club, and worked for two years in the Ronnie Hayward Trio. Tapanila is



No Guff

a veteran of the Vancouver scene, a member of the Rhythm Pals for a decade and a sideman with Danny Mack. He also toured with country legend Wilf Carter.

Together as No Guff, Rutherford and Tapanila have taken their love of vintage instruments and music to create their own sound. Using 1950s Martin small body guitars and a rare 1930s banjo-ukulele, No Guff likes sparse instrumentation in a quirky blues/roots groove. There must be something in the group's sound because it's debut album. They're Red Hot, entered the CKUA top 15 charts at Number 4. And in the weeks and months following, No Guff has opened for the likes of Charlie Musselwhite, Omar and the Howlers, Stephen Fearing and Harry Manx. You might not remember those old vaudevillian days and the great mix of jazz/ blues of the time, but at least you've got No Guff to remind you. WA

Web site: www.noguff.ca

190 CFCW



Pape and Cheikh

Pape and Cheikh Senegal

Politics makes for strange bedfellows and Pape Amandou Fall and Cheikhou Coulibaly have seen their share. Although not politicians themselves, Pape and Cheikh had a major impact on the 2001 Senegalese elections. Their first album, Yakaar, was released at the beginning of the election campaign, and their song "Yatal Gueew" (Widening the Circle), a plea for tolerance and cooperation between Senegal's many ethnic, social and religious groups, became an anthem for 24 of the 25 parties vying for election.

Abdoulaye Wade, now the president of Senegal, has said the song had a key role in his victory and allowed for a peaceful and democratic transition of power. Pape And Cheikh became Senegalese superstars after the election and later attracted the attention of Real World Records.

While holding firm to the musical traditions of Serer, their home region, Papa and Cheikh cite Bob Dylan, Cat Stevens and Joan Armatrading as prime influences. They also mention Bob Marley, Pink Floyd, Deep Purple and fellow Senegalese musician Youssour N'Dour in this eclectic list. The two were friends since they were eight. Fall was a tailor working on a batik printing project, and Coulibaly was a disillusioned law student when they began their studies of Serer musical traditions.

Their newest album, *Mariama*, is a reworking of new songs and



modern mixed with traditional—funky yet yearning with melody. Songlines called Mariama "one of the most life-affirming albums around. The anthemic title track could do for Pape and Cheikh what 'Blowin' in the Wind' did for Dylan." No doubt, Dylan covets the direct political impact on his homeland that Pape and Cheikh have experienced in theirs. wa

Web site: www.realworldrecords.com

Mike Plume

Alberta

He's a travellin' kind of a guy. Born in Moncton, New Brunswick, in the late '60s, Mike Plume was intent on playing professional hockey. But in March of 1985 he bought his first guitar. He then moved to Bonnyville, Alberta, where he played some hockey (and football); more important, he played his guitar. Within a couple of years he was playing



Mike Plume

in rock and roll bands and, from 1987 through 1993, touring western Canada.

"But for the most part, I just roamed around with my guitar and learned a truck load of songs," he says. "And I was slowly becoming confident as a songwriter."

The experience was worthwhile; in 1993, he recorded his first album, in Texas. Since then, he says, he's "gone through at least 20 guitars, a ton of miles, a boat load of shows, a handful of records and more fun, laughs and friends than anyone should be allowed ... so there."

Plume is a roots-based musician. Now—with his wife, Jenny, and their Dalmatian, Lucy—he divides the bulk of his time between Edmonton and Nashville. SA

Web site: www.mikeplume.com/ home/index.php

Tom Russell

United States

One of the most critically acclaimed singer-songwriters in roots-Americana-folk-country music, Texas-based artist **Tom**



Tom Russell





Russell has created a timeless body of work in a series of albums that dates back to the 1970s. Growing up on a ranch in Southern California, Russell was raised on the cowboy music of the American West, and this early influence continues to surface in much of his material.

During his prolific career, Russell has penned a diverse collection of songs, which have opened the door to many musical collaborations. The cock-fighting classic "Gallo Del Cielo" was recorded by Ian Tyson, leading to a songwriting and performing relationship that includes "Navajo Rug"—the 1987 CMA single of the year recorded by Jerry Jeff Walker.

Russell also wrote and produced albums for Sylvia Tyson and co-wrote many songs, including the well-known and widely-covered "Walkin' On The Moon," with Katy Moffat, and the award-winning "Outbound Plane," with Nanci

Griffith—which became one of the most performed radio songs of 1993 when Suzy Bogguss' recording hit Top Ten.

Russell's release *The Man From God Knows Where* (1999), a masterful folk opera about the immigrant experience in America, is based on his own family history. The concept album eight years in the making has been referred to by *Rolling Stone* as "... a record as close to a Homeric treatment of American history as we're ever likely to see." His follow up, *Borderland* (2001), was praised by *Billboard*—who called Russell a major talent and ranked the album among his finest work.

Russell's latest CD, Modern Art (2003), features three duets with Nanci Griffith and is full of songs that speak from his subjects' life experiences. RK

Web site: www.tomrussell.com

Oliver Schroer

Ontario

If it is true that **Oliver Schroer's** life is an exploration of the power of a good melody, he does his exploring through both composing and performing. As a composer, he's on the cutting edge of the new acoustic music scene, interested in jazz, Scandinavian, Balkan and Asian influences, all of which find their way into his personal vision.



Oliver Schroer

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As a performer, he appears on over 75 albums and has worked with American songwriting legends Jimmy Webb and Barry Mann, as well as with Canadian groups Quartette and Great Big Sea. Schroer leads his own funky world beat group Stewed Tomatoes and has appeared with other top folk and jazz acts as well.

This year, however, he's coming as a solo act—a rare treat, since his solo material has been described as "a passionate and soulful intersection of traditional airs, Bach partitas and swampy bayou blues." Incidentally, all of these elements are captured in *O2*, his new double CD of original unaccompanied solo violin pieces.

The critics outdo themselves waxing poetic in their attempts to pin down the essence of Schroer. Says the *Toronto Star*: "Inspiring, sensual music ... this ambitious project offers fascinating evidence in support of Schroer's contention that the spirit of fiddle music can be projected into different landscapes and alternate dimensions." Then there's *Exclaim Magazine*: "Schroer's musical language is full of

haunted melodies that seem to spring from his very soul, providing a rare combination of surprise and familiarity." AK

Web site: www.oliverschroer.com

Ricky Skaggs and Kentucky Thunder

United States

In life, things sometimes come full circle. That's the story of Ricky Skaggs. Considered a master of one of America's most demanding art forms by his early 20s, Skaggs has had a prolific recording career. This has taken him from popularity and success in mainstream country music to where it all began more than three decades ago—bluegrass music.

Skaggs and his friend the late country singer Keith Whitley entered the world of professional music in the early '70s, when they were invited to join the band of bluegrass pioneer Ralph Stanley. Skaggs soon turned his attention to country music, first as a member of Emmylou Harris' Hot Band and later, (with his solo debut *Sweet Temptation*,) as an artist in his own right.

The album led to a recording contract with Epic Records in '81



Ricky Skaggs

and the release of *Waitin'* for the *Sun to Shine* later that year. Throughout the decade, Skaggs was a major artistic and commercial force within country music, racking up a string of Top Ten hits and Grammy-award winning albums. He also became the youngest member of the Grand Ole Opry.

Skaggs continued to perform concerts and festivals frequently in the '90s, and his syndicated radio program, *The Simple Life*, hit the airwaves in '94. The following year, he returned to recording with *Solid Ground*, followed by *Life Is a Journey* (1997). Next came four consecutive classics—the Grammywinning *Bluegrass Rules!* (1997), *Ancient Tones* and *Soldier of the Cross*

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(1999), and the Grammynominated Big Mon (2000).

His latest recordings are History of the Future (2001) and Ricky Skaggs & Friends Sing the Songs of Bill Monroe (2002)—whom Skaggs calls "my musical father."

Skaggs performs on main stage with his bluegrass band Kentucky Thunder. Known as the "blue angels" of music, the all-star group includes veteran fiddler Bobby Hicks (featured on many of Bill Monroe's best-known recordings), Andy Leftwich (fiddle), Paul Brewster (tenor vocals, rhythm guitar), Mark Fain (bass), Jim Mills (banjo), Clay Hess (lead guitar) and Darrin Vincent (baritone vocals, rhythm guitar). "A Kentucky Thunder appearance is nonstop, no-holds-barred energy ... one that brings both old and new audiences to their feet," says one reviewer. RK

Web site: www.skaggsfamilyrecords.com

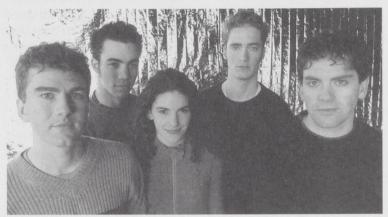
Sláinte Mhath

Nova Scotia

It means "Good health to You," and it's pronounced "Slawncha Va." A message of such good will seems appropriate for this young and enthusiastic quintet from Cape Breton. And they've got commitment. They are taking the best of traditional Celtic music, adding drumbeats, hooks and sub-bass lines, infusing it with

their personal energy and conviction and making it speak to today.

The musicians who make up Sláinte Mhath are Lisa Gallant (bodhran, fiddle and stepdancing), Boyd MacNeil (octave mandolin, fiddle, guitars and percussion), Ryan MacNeil (keyboards and percussion), Brian Talbot (drums and percussion) and John MacPhee



Sláinte Mhath



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(highland bagpipes, Scottish reel pipes and Irish flute). Their collaboration has recently come to life in their new album, *VA*.

Sometimes it's tricky, keeping one foot on traditional ground while embracing the 21st century, but this group's not dismayed. And its success suggests the formula is working. Not only has the group been featured at Cape Breton's Celtic Colours International Festival (three years in a row) and at other Canadian festivals, but it's also having a global influence: touring Denmark, Sweden, the United States, England and Scotland, including a front and centre appearance at Glasgow's Celtic Connections Festival.

Perhaps the proudest feather in its glengarry has been a groundbreaking collaboration with BBC Radio Scotland, which culminated in a Folk Award nomination, the first for Canada's East Coast. In a delightful touch of irony, Sláinte Va was also the subject of a 1999 Scottish documentary aimed at inspiring Scottish school children to embrace their heritage. AK

Web site: www.slaintemhath.com

Canada Council for the Arts



Conseil des Arts du Canada

Solas

United States/Ireland

At a time when it seems everyone with a fiddle and a pennywhistle is jumping on the Celtic bandwagon, the New York-based quintet Solas has politely jumped off by taking a sound they had mastered and giving it a new spin.

Having released four traditional Celtic albums since their emergence six years ago, the internationally renowned, multi-instrumental members of Solas decided for their latest CD to pay tribute to their Irish roots by digging them up and putting them in new soil. The result, 2002's *The Edge of Silence*, is a



Solas

moody, cinematic concoction with a Celtic base and branches of blues, alternative rock and pop music, including creative covers of Bob Dylan's "Dignity," Tom Waits' "Georgia Lee" and Nick Drake's "Clothes of Sand."

The *Boston Globe* once called Solas "the best Irish traditional band in the world," which means high expectations but ones the band, led by young prodigy **Seamus Egan**, seems to meet with ease.

Egan, whose 1990 solo project became the musical score for The Brothers McMullen—including the hit song "I Will Remember You," which he co-wrote with Sarah McLachlan—has been playing roots music since he was a boy growing up in Philadelphia and Ireland. Add Winifred Horan on fiddle, Mick McAuley on accordions and whistle, Donal Clancy on guitar and bouzouki and the powerful lead vocals of Ireland's Deirdre Scanlan and you have what critics have called a true super group. LG

Web site: www.solasmusic.com

Davy Spillane

Davy will be joined on fiddle by an excellent fiddler, **Kevin Glackin**. Those who think you've never heard **Davy Spillane**, chances are you're mistaken. Dublin-born Spillane, a virtuoso on the uilleann pipes and low whistles—which he makes in his own workshop—has played with countless musicians, including Van Morrison, Kate Bush, Steve Winwood, Chris Rea, Sinead O'Connor, Enya, Elvis Costello and Peter Gabriel's assembled Afro Celts.

A one-time member of Ireland's influential Moving Hearts, the Grammy award-winning Spillane has been a solo piper for the most part since 1988, playing on movie soundtracks such as *Wuthering Heights, Rob Roy* and the epic *Michael Collins* and lending his boundless talents to *Riverdance*.

Like the bassoon, oboe and clarinet, the uilleann (or Irish) pipes belong to the woodwind family. Spillane has been playing them since he was a teenager. Coming of age in 1970s Ireland, he was influenced by pop, folk and rock music and incorporated those contemporary sounds into a very traditional instrument, later earning a reputation as a maverick



Davy Spillane









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player. But, in an interview with National Public Radio more than 10 years ago, he said he was most influenced by the passion and fire of travelling gypsy players.

Spillane has released seven solo albums, and, in 2000, he launched his own record label, Burrenstone Records, through which he hopes to continue crafting music. LG

Web site: www.davyspillane.com

Ben Sures

Alberta

A beloved mainstay of the pubs and clubs of Edmonton, singersongwriter **Ben Sures** has been delighting audiences for nearly a decade with his impeccable songwriting, accomplished finger-picking and witty stories. His hometown of Winnipeg declared him one of its top three songwriters, alongside Burton Cummings and John K. Samson of the Weakerthans.

Sures' folk and blues melodies are strong and simple, and he carries them with a voice he shapes to suit the occasion—from torch song crooner to whiskey blues boomer. He shines in the spotlight, delivering heartfelt lyrics one moment then shifting to oddball anecdotes and tales of life on the road. Critics have described him as captivating, compelling and



Ben Sures

musically intuitive. Simply put, he was born to entertain.

Sures' trademark wry grin and self-deprecating ways have earned him a loyal following, but so have four albums worth of music recorded since 1994, including *Goodbye Pretty Girl*, just released this spring. A commissioned artist for CBC Winnipeg's afternoon show, Sures also made a name for himself as the droll and memorable host of the 2001 Prairie Music Week Industry Awards. And how many artists can say they wrote music for Sesame Street?

Sures has shared the stage with Sarah Harmer, Fred Eaglesmith, Lynn Myles, Corb Lund and Greg Macpherson and will no doubt charm audiences at this year's festival. LG

Web site: www.bensures.com/index2.php

Djelimady Tounkara

After over 35 years of performing, Djelimady Tounkara is known as the "guitarhero" of modern Malian music. He has just been named the winner of the BBC3's World Music Award for Africa, surpassing such distinguished competition as Baaba Maal, Habib Koite and Rokia Traore. Born in Kita, in the heart of the Malinke, cradle of the great dynasties of griots-musicians, poets, heralds and guardians of the great history of Mali-Djelimady Tounkara was taught by both masters and peers. At ease with the majority of traditional instruments, he learned to play as a child (balafon, kora, ngoni...), he discovered a passion for the guitar and soon started accompanying the griots at weddings, baptisms and circumcision ceremonies.



Djelimady Tounkara



Listen to CJSR for live updates at this year's Folk Fest and look for the CJSR tent live on location!

As with many of his contemporaries, he discovered Cuban music, American rock and blues and French variety. Cuban bands were particularly successful throughout Western Africa, and Tounkara picked up on the sounds and rhythms of the guitar and "tres" players that he heard on national radio.

He was not one of the founding members of the Super Rail Band, but he joined them as a youngster at the start of the '70s and has been with them ever since. His style, panache, colour, and sense of rhythm, along with his ability to improvise, have contributed greatly to the success of this legendary band. Keeping well clear of clichés and easy options, Tounkara plays like no one else. Either on the electric guitar with the Rail Band-which he now



Valle Son

directs—or on the acoustic guitar or when accompanying local singers, he is easily distinguished from the rest. His touch, his sense of swing and of the perfect note, as well as the elegance of his solos, all make him one of the greatest guitarists of his time. SA

Website: www.aliaagency.com/artists/ djelimadytounkara/index.asp.

Valle Son

Hard to imagine that a group of performers from a rural village in the lush, tobacco-growing highlands of Pinar del Rio, the westernmost province of Cuba, would find its muse in the Far North, but that's how it is. Valle Son's trip to Whitehorse resulted in an album. In fact, the sevenpiece group spent a month in the

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Northwest Territories, and, during that time, they managed to get the album done in one three-day studio session. The product, Son de Cuba, features son—a type of music that is rooted in the traditional son rhythm—a beat set up by playing two wooden sticks called claves. All other musical elements are incorporated overtop the beat, giving son a propulsive swing.

Valle Son also plays ballads and boleros, and integrates elements of jazz and a medley of mambo to create an energetic, vibrant recording.

Lázaro Dueñas is the lead vocalist of Valle Son, while Maribel León plays bassoon, along with his brothers, saxophonist Liván and rhythm guitarist Jesús. Pedro Gonzáles on guitar, along with stand up bassist Antonio Cortada and percussionist Royet Torres, round out the band. SA

Canada Council for the Arts



Conseil des Arts du Canada

Le Vent du Nord Quebec

Le Vent du Nord is "a breath of fresh air" in every sense of the word, a newly incarnated traditional Quebeçois band born of richly eclectic musical experiences and tastes. Having worked together before, founders pianist and hurdy-gurdy player Nicolas Boulerice and fiddler

Olivier Demers knew they had a good thing going, and adding step-dancer and accordionist Benoit Bourque and singer and guitarist Bernard Simard enriched the mix.

Together, the four generate a lot of energy. No surprise, considering their origins. Boulerice was trained as a pianist but couldn't be contained within one genre. When he had explored the possibilities of the piano keyboard, his fascination for the unusual led him to the hurdy gurdy, which he now builds as well as plays. He has toured with traditional bands, as well as with country music's Farmer's Daughter.

Violinist, vocalist and foot tapper Olivier Demers began in classical music, performing with chamber music ensembles and choirs before he immersed himself in the traditional music of Quebec, which led him to Montcorbier, La Bottine Souriante and now Le Vent du Nord.

Benoit Bourque adds experience as both dancer and musician. Also a choreographer, teacher and caller for social dances, he leads dance workshops for everyone from nursery school to college. Bernard Simard has travelled around the world with his music, also playing with La Bottine Souriante, among







other groups. In the late nineties, he organized an "inter-Celtic ensemble" of 16 musicians from Brittany, Ireland and Quebec. AK

Canada Council for the Arts



Conseil des Arts

April Verch

While other artists her age may be thinking of putting out an album, April Verch already has four, including her latest from last year, Verchuosity. The 24-yearold firebrand fiddler and stepdancer from Pembroke, Ontario, has, in her short but impressive career, earned a staggering 400 awards for fiddling, including Canadian Grand Masters Fiddle Champion (1997) and Canadian Open Fiddle Champion (1998). She deserves the title of virtuoso and comparisons to Cape Breton fiddler Natalie MacMaster.

Verchuosity is a blend of traditional Celtic, bluegrass and Appalachian music which strays into unconventional areas, such as samba, Brazilian jazz, western swing and even some Gypsy-Klezmer melodies. And while she seems to enjoy interpreting the music of others, she also writes her own compositions. Verchuosity includes a medley she wrote as a tribute to Graham and Eleanor Townsend, whom she calls her true fiddle heroes.

Le Vent du Nord

Verch, who got her first fiddle on her sixth birthday, studied violin at Berklee College of Music in Boston under the tutelage of Matt Glaser and Darol Anger. Now she does the teaching, leading as many fiddle workshops and camps across North America as her punishing performance schedule allows. She says fiddle music is on the rise again in the United States thanks to shows like *Riverdance*. Verch is obviously well-placed to ride that wave. LG

Web site: www.aprilverch.com

The Wailin' Jennys

Three individual vocal styles, original songs, breathtaking harmonies, excellent musicianship and dynamic stage presence—this is how the Wailin' Jennys can best be described. The fast-rising Canadian trio that hails from Winnipeg has charmed audiences at sold-out shows across the country and



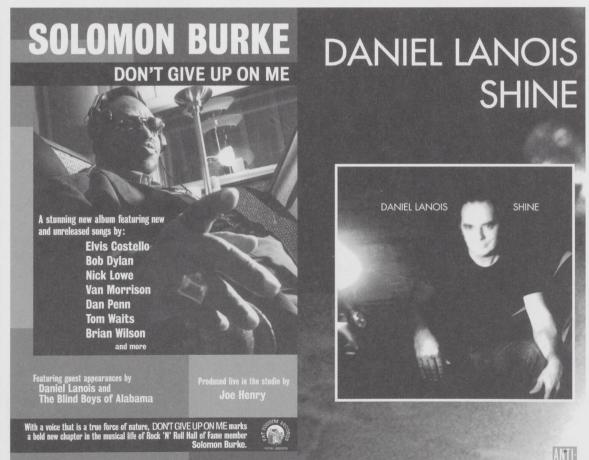
The Wailin' Jennys

is creating plenty of buzz with fans and critics alike.

Before the birth of the Wailin' Jennys, group members **Cara Luft** (alto, guitar, mandolin), **Nicky Mehta** (mezzo, guitar, percussion) and **Ruth Moody** (soprano, guitar, keyboard, percussion) pursued solo music careers and built solid reputations of their own.

Luft is a strong guitar player and singer whose CD *Tempting the*

Storm captured a nomination for Best Roots Recording at the 2001 Prairie Music Awards. Mehta is highly regarded for her lyrics and poetic sensibility, and her debut CD, Weather Vane, was nominated for a Canadian Independent Music Award in 2002. Moody's love of Celtic singing led her to join the popular Celtic hybrid band Scruj MacDuhk in 1997. With them, she shared in two Prairie Music Awards and a Juno nomination.



Since forming the band last year, The Wailin' Jennys have toured extensively, while still finding the time to record a six-song EP. "Stark instrumentation, lovely solos and harmonies, several different folk styles and an underlying theme of sorrow and salvation," is how one reviewer describes their debut album. Of particular note is the trio's version of Leadbelly's "Bring Me Li'l Water, Silvy," which a critic calls "simply breathtaking." RK

Web site: www.thewailinjennys.com

Nathan Wiley Prince Edward Island

If you want it done right, you have to do it yourself—or, at least, that seems to be the approach taken by **Nathan Wiley** on his first album, *Bottom Dollar*. The 25 year old designed his album artwork, wrote, arranged and produced all songs, and played a bevy of instruments on the recording, including guitars (acoustic, electric, slide and lapsteel) bass, drums, percussion and organ.

"I definitely made the record for myself; I didn't let any outside influences enter into the equation, and I stuck to my guns about every aspect of its creation," says Wiley. And his experimenting with the natural sounds of various instruments and fondness for the lapsteel guitar, combined with his catchy, honest lyrics and engaging melodies, have created a fresh and compelling sound.



Nathan Wiley

Wiley just won Alternative Artist of the Year at the 2003 East Coast Music Association Awards (ECMA). He was also nominated for Album of the Year, Male Artist of the Year and New Artist/ Group of the Year. He is a recent winner of Definitely Not The Opera's Big Break contest and was a finalist in CBC TV's Great Canadian Music Dream. Bottom Dollar, chosen by Billboard Magazine's music critic Larry LeBlanc as one of his Top Ten Albums of 2002, was also nominated for Chart Magazine's 2002 Golden Toque Award for Best Canadian Album.

The album, recorded in his home province of Prince Edward Island, features 11 colourful, all-original tracks and a fusion of roots, pop, rock, jazz and blues. The alternative-roots based recording combines a variety of music styles. "My musical influences are drawn from a wide spectrum of artists and genres," says Wiley, "most notably Tom Waits, Nick Lowe, Bob Dylan, Neil Young and also early jazz and blues performers such as Louis Armstrong and Fats Waller." sa

Dar Williams

United States

Dar Williams is now a well-respected member of the New England folk scene. You wouldn't think an ankle injury and opera would have figured seriously in her destiny as a singer-songwriter. However, they did.

Although she studied guitar from age 9 and wrote her first song at 11, Dar Williams didn't become involved in performing until a high school ankle injury shifted her focus from athletics to a music audition. She performed in *Godspell* and wound up composing more music, writing plays and actually considering herself a playwright. Following



Dar Williams

university, she was stage manager for the Opera Company of Boston. While taking voice lessons at the time, she was encouraged by her teacher to try the coffeehouse circuit, which she did in the early 90s—though she was less than successful.

She abandoned Boston, spent time in Northhampton, Maine, central to a number of universities, and continued working. After a couple of earlier self-released cassettes, she released *Honesty Room* on an independent label. The album was critically well-received, and she's since released another half dozen albums that have increased her profile as an idiosyncratic but insightful songwriter.

Now living in New York City, Williams is active on the festival circuit and has been compared to Joni Mitchell as a songwriter. Many of her songs come from her own life experience, and her most recent album, *The Beauty of Rain*, includes numerous references to changes she has undergone. SA

Web site: www.darwilliams.com



Discography

Kiran Ahluwalia

Kashish Attraction	2001	Independent
With Pamela Attariwala		
Beauty Enthralled	1997	Voices, Tanpura

Karla Anderson—no CDs identified

The Arrogant Worms

Semi-Conducted	2003	
Gift Wrapped	2002	
Idiot Road	2001	
Dirt!	1999	
Christmas Turkey	1997	
Live Bait	1997	
C'est Cheese	1995	
Russell's Shorts	1994	
The Arrogant Worms	1992	

Bembeya Jazz

Wa Kele		Sonodisc
Bembeya	2002	Marabi
Parade Africaine	2000	Syllart
10 Ans de Succes	2000	Syllart
Hommage a Demba Camara	2000	Syllart
Regard Sur Le Passe	2000	Syllart
Defi & Continuite	2000	Syllart

Dan Bern

Fleeting Day	2003	Messenger
World Cup: A Sort of		
Travel Diary	2002	Messenger
New American Language	2001	Messenger
Smartie Mine	1999	Chartmaker
50 Eggs	1998	Sony
Dan Bern	1997	Sony
Dog Van Boy	1996	Sony

Eric Bibb

Just Like Love	2002	Opus 3
Paining Signs	2001	Rhino
Needed Time	2001	Opus 3
Home to Me	2000	Earthbeat
Spirit and The Blues	1999	Rhino
Me To You	1998	Code Blue
Good Stuff	1997	Opus 3
With Leon Bibb		

A Family Affair

With Linda Tillery and The Cultural Heritage Choir

Say Yo' Business: Live! 2001

Shakin' A Tailfeather 1997 Music for Little People

2002 Hatman

The Bill Hilly Band

All Day Every Day	2002	Borealis
The First Album	2000	Independent

Blackie & the Rodeo Kings

Bark	2003	True North
King of Love	1999	True North
High or Hurtin'	1996	True North
Blackie & the Rodeo Kings	1996	True North

Blue Highway

Wondrous Love	2003	Rounder
Still Climbing Mountains	2001	Rounder
Blue Highway	1999	Ceili Music
Midnight Storm	1998	Rebel
Wind to the West	1996	Rebel
It's Long Long Road	1995	Blind Pig

Ray Bonneville

Roll it Down	2003	Stony Plain
Rough Luck	2000	1-800-Prime
Guest of Wind	1999	Stony Plain
Solid Ground	1996	Select
On the Main	1993	Electric Desert

Bill Bourne

Voodoo King	2002	Second Store
Sally's Dream	1998	Ragged Pup
Farmer, Philanthropist &		
Musician	1997	Blue Streak
Bill Bourne	1982	CBC

With Lester Quitzau and Madagascar Slim

In Conunental Live		Radio Bremen
Tri Continental	2000	Tremor/Festival
With Alan Macleod		
Bourne & McLeod Bootleg		Second Storey
Dance & Celebrate	1990	Attic/MCA

Moonlight Dancers 1990 Attic/MCA
With Tannahill Weavers

Passage 1984 Green Linnet The Best of Tannhill Weavers 1989 Green Linnet

With Shannon Johnson1994FestivalDear Madonna1996FestivalVictory Train1996Festival

With Hans Stamer & Andreas Schuld No Special Rider-Country

Blues 1997 Blue Streak

Paul Bromley

Where I Come From

2002 Independent

The Brothers Cosmoline

The Brothers Cosmoline:

Songs of Work and Freedom 2001 Bobby Dazzler

Pieta Brown with Bo Ramsey

Pieta Brown

2000 Rubric

Solomon Burke

The Apollo Album	2003	P-Vine Japan
Soul Alive!	2002	Rounder
The Incredible Solomon Burke		
at His Best	2002	Amherst
Don't Give Up On Me	2002	Fat Possum
Hold On	2002	Elite
Not by Water But Fire		
This Time	1999	CGP
We Need a Miracle	1998	601
Definition of Soul	1997	Virgin
Live at House of Blues	1994	Black Top
Soul of the Blues	1993	Black Top
Into My Life You Came	1990	Savoy
Homeland	1990	Rhino
A Change Is Gonna Come	1986	Rounder
Soul Alive!	1985	Rounder
Take Me, Shake Me	1983	Savoy
King of Rock 'n' Soul	1981	Black Top
Sidewalk, Fences & Walls	1979	Infinity
Lord We Need a Miracle	1979	Savoy
Back to My Roots	1975	Chess
Get Up and Do Something	197?	MGM
Music To Make Love By	1975	Chess
I Have a Dream	1974	Dunhill
King Heavy	1972	MGM
Electronic Magnetism	1972	Polydor
Proud Mary	1969	Bell
I Wish I Knew	1968	Atlantic
King Solomon	1968	Atlantic
The Best of Solomon Burke	1965	Atlantic
Rock 'n' Soul	1964	Atlantic
Solomon Burke	1962	Kenwood

Caitlin Carv

Caltiin Cary		
I'm Staying Out	2003	Yep Roc
While You Weren't Looking	2002	Yep Roc
Waltzie	2002	Yep Roc
With Whiskeytown		
Pneumonia	2001	Lost Highway
Faithless Street	1998	Outpost
Strangers	1997	Outpost



Photo by Anne Marie Resta

1997	Moodfood
1996	Moodfood
1994	Moodfood
	1996

Karan Casey Band

Distant Shore	2003	Shanachie
The Winds Begin to Sing	2001	Shanachie
Songlines	1997	Shanachie
With other artists The Seal Maiden: A Celtic Musical	2000	Music for Little People
With Solas		
Sunny Spells and Scattered		
Showers	1997	Shanachie
Solas	1996	Shanachie

Terry Clarke

Green Voodoo	2002	Catfish Records
The Sound of the Moon	2000	
Mother Indigo	1999	
Lucky	1998	
The Heart Sings	1997	
Rhythm Oil	1993	
Shelly River	1991	
Call Up the Hurricane	1990	

The Bill Hilly Band • Sept. 26 Fred Penner · Sept. 27

Tannahill Weavers · Oct. 4

Alison Brown Quartette . Oct. 16

Garnet Rogers & Zubot and Dawson • Oct. 17

Jeff Healy and The Jazz Wizards • Oct. 18

Eric Bibb and Leon Bibb • Oct. 25

FIRE...where there's smoke • Oct. 27

David Francey • Nov. 1

Robert Munsch . Nov. 2

Les Ballets Jazz de Montreal • Nov. 11 & 12

Michael Kaeshammer • Nov. 15

Winter Harp . Dec. 12

A Nils Ling - The Truth About Christmas * Dec. 19

Michael Lane Trautman . Jan. 18

Decidedly Jazz Danceworks * Jan. 22

Compagnie Marie Chouinard • Feb. 3

Norman Foote . Feb. 15

Ennis Sisters • Feb. 18

Harry Manx . Feb. 20 & 21

Arrogant Worms . Mar. 6 & 7

BRAVA - Susan Crowe, Cindy Church

and Laura Smith . Mar. 12

Nnenna Freelon • Apr. 17

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Bruce Cockburn

Brace Cockbarri		
You've Never See Everything	2003	True North
Anything Anytime Anywhere	2001	True North
Breakfast in New Orleans		
Dinner in Timbuktu	1999	True North
You Pay Your Money and		
You Take Your Chance	1998	True North
The Charity of Night	1997	True North
Listen For The Laugh	1994	True North
Dart to the Heart	1994	True North
Christmas	1993	True North
Nothing But a Burning Light	1991	True North
Big Circumstance	1989	True North
Waiting for a Miracle	1987	True North
Rumours of Glory	1986	True North
World of Wonders	1986	True North
Stealing Fire	1984	True North
Trouble with Normal	1983	True North
Inner City Front	1981	True North
Mummy Dust	1981	
Millennium		
Selected Hits from 1980 Tour	1980	Millennium
Humans	1980	True North
Dancing in the Dragon's Jaws	1979	True North
Further Adventures of		
Bruce Cockburn	1978	East Side
Circles in the Stream	1977	Island
In the Falling Dark	1976	True North
Joy will Find a Way	1975	True North
Salt, Sun and Time	1974	True North
Night Vision	1973	True North
Sunwheel Dance	1972	True North
High Winds White Sky	1971	True North
Bruce Cockburn	1971	True North

The Cottars

Made in Cape Breton	2002	Rego Irish

Jim Cuddy

All in Time	1998	WEA
With Blue Rodeo		
Palace of Gold	2002	Warner Brothers
Greatest Hits	2001	Warner Brothers
Days in Between	2000	Warner Brothers
Just Like a Vacation	1999	Warner Brothers
Tremolo	1997	Warner Brothers
Nowhere to Here	1995	Warner Brothers
Five Days in July .	1994	Warner Brothers
manuscrape and a second	PANELS SANCOTORION STREET SALES	EXCENTION VIOLENCE PARTITION PRODUCTION IN

Lost Together	1992	Warner Brothers
Casino	1991	Warner Brothers
Diamond Mine	1989	Warner Brothers
Outskirts	1987	Warner Brothers

Dervish

Spirit	2003	Whirling Discs
Decade	2001	Compass
Midsummer Night	1999	Whirling Discs
Live in Palma	1997	Whirling Discs
Playing with Fire	1996	Whirling Discs
At the End of the Day	1995	Whirling Discs
Harmony Hill	1993	Whirling Discs

Lucky Dube

Soul Taker	2002	Shanachie
The Rough Guide to		
Lucky Dube	2001	World Music
Afirca's Reggae King	2001	Manteca
The Way It Is	1999	Shanachie
Taxman	1997	Shanachie
Serious Reggae	1996	Shanachie
Trinity	1995	TABU
Together As One	1994	Shanachie
Victims	1993	Shanachie
House of Exile	1992	Shanachie
Prisoner	1991	Shanachie
Slave	1990	Shanachie
Captured Live		Shanachie

The Duhks

Your Daughters and Your Sons	2002		
As Scruij McDuhk			
Road to Canso	2000	Festival	

Kathleen Edwards

Failer	2002	7
ranci	4004	LOC

David Essig

Declaration Day	2002	
Into the Lowering Sky	1999	Appaloosa
Tremble & Weep	1996	Appaloosa
State of Origin	1996	Appaloosa
In the Tradition	1996	Appaloosa
Rebel Flag	1996	Appaloosa
Small Guitar Departs	1992	
Morning Calm	1988	



Running Light	1987
Two Kayagum Solos	1986
Whose Muddy Shoes	1986
While living in the Good Years	1984
Sequence	1978
Stewart Crossing	1976
High Ground	1975
Redbird Country	1974

Melissa Ferrick

Listen Hard	2002	Right On
Valentine Heartache	2001	Right On
Skinnier, Faster,		
Live at the BPC	2000	Right On
Freedom	1999	What Are
Everything I Need	1998	Right On
Melissa Ferrick + 1	1997	What Are
Made of Honor	1996	Right On
Willing To Wait	1995	Atlantic
Massive Blur	1993	Atlantic

Rosie Flores and Terry Clarke

Speed of Sound	2001	Eminent
Dance Hall Dreams	1999	Rounder
A Little Bit of Heartache	1997	Watermelon
Rockabilly Filly	1995	Hightone
Once More with Feeling	1993	Hightone
After the Farm	1992	Hightone
Rosie Flores	1987	0
With Ray Campi		
Perpetual Stomp: 1951-1996	1996	
Taylor, Texas	1988	

Roy Forbes

Crazy Old Moon	1998	AKA
Almost Overnight	1995	AKA
The Human Kind	1992	AKA
Love Turns to Ice	1987	AKA
Anything You Want	1982	Stony Plain
With UHF		
UHF II	1994	Tangible
UHF: The Project	1990	Tangible
With Connie Calder		
New Songs for an		
Old Celebration	1985	Aural Tradition
As Bim		
Thistles	1978	Electra
Raincheck on Misery	1976	Casino
Kid Full of Dreams	1975	Casino

David Francey

Skating Rink	2003	Festival
Far End of Summer	2001	Festival
Torn Screen Door	1999	Laker Music

Don Freed

Live Arr!	1992	Independent
On the Plains: Songs of		
Prairie Ethos	1989	Indpendent
Pith and Pathos	1982	Independent
Off in All Directions	1981	Independent

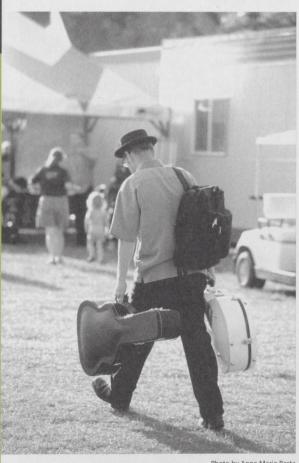
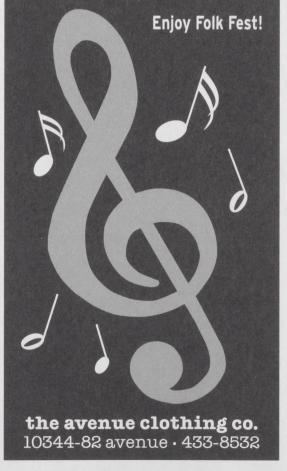


Photo by Anne Marie Resta



Kelsey Fry—no CDs identified

The Funk Brothers

Standing in the shadows of Motown

2002 Hipo Records

Lennie Gallant

Le vent bohème 2002 Revenant
Lennie Gallant Live 2002 Revenant
Lifeline 1997 Independent
Open Window 1995 Sony
Believing in Better 1994 Sony
Breakwater 1988 Atlantic

Filippo Gambetta

Pria Goaea 2002 Dunya Stria 2000 Robi Droli

With Beppe Gambetta & Carlo Aonzo Serenata 1999

Mary Gauthier

Filth and Fire 2002 Signature
Drag Queens in Limousines 1999 Groove House
Dixie Kitchen 1997 R.G.Music

Patty Griffin

1000 Kisses2002ATOFlaming Red1988A&MLiving with Ghosts1996A&M

Nanci Griffith

Winter Marquee	2002	Rounder
Poet In My Window	2002	Rounder
From a Distance: The Very Best		
of Nanci Griffith	2002	MCA
Wings to Fly & a Place To Be:		
An Introduction	2001	MCA
20th Century Masters:		
The Millennium	2001	MCA
Clock without Hands	2001	Elektra/Asylum
The Dust Bowl Symphony	1999	Elektra
Revisited	1999	Damian
Other Voices, Too	1998	Elektra
Blue Roses from the Moon	1997	Elektra
Country Gold	1997	MCA
Flyer	1994	Elektra
Other Voices, Other Rooms	1993	Elektra
The MCA Years	1993	MCA
Late Night Grande Hotel	1991	MCA
Storms	1989	MCA
Little Love Affairs	1988	MCA
One Fair Summer's Evening	1988	MCA
Lone Star State of Mind	1987	MCA
Last of the True Believers	1986	Philo/Rounder
Once a Very Blue Moon	1984	Philo/Rounder
Poet in My Window	1982	Philo/Rounder
There's A Light Beyond		
These Woods	1978	Philo/Rounder

Bob Jahrig

Tree Tops 2002 Independent





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Norah Jones

Come Away With Me	2002	Blue Note
First Sessions	2001	Blue Note

Ledward Ka'apana		
In The Saddle	2001	Windham Hill
Black Sand	2000	Dancing Cat
Waltz of the Wind	1998	Windham Hill
Maiki	1995	Surfside
Simply Slackkey	1995	Paradise
Led Live - Solo	1994	Windham Hill
Lima Wella	1983	Lehua
Kika Kila Meets Ki Ho'alu		
With Dennis Pavao		
Ka Leo Ki'eki'e	2003	
With Olomana		
E Mau Ana Ka Ha'Aheo		
(Enduring Pride)	1992	
With Hui Ohana		
Young Hawaii Plays Old Hawaii	1973	
With Ho'opi'i Brothers		
Ho'omau to Perpeturate	2000	

James Keelaghan

Home	2002	Festival
Road	1999	Festival
Compadres	1997	Jericho Beach
A Recent Future	1995	Green Linnett
My Skies	1993	Green Linnet
Small Rebellions	1990	Festival
Timelines	1987	Tranguilla

Paul Kelly

Buzz	2003	Orchard
Nothing But A Dream	2002	EMI
Soundings in Film	2002	Orchard
Drive		
Subterranean Noise		
Let's Celebrate Life	1999	Ripete
Words and Music	1998	Vanguard
Deeper Water	1995	Vanguard
Wanted Man	1994	Vanguard
Gonna Stick and Stay	1992	Bullseye Blues
Live May 1992	1994	European
Comedy	1992	Dr. Dream
So Much Water,		
So close to Home	1989	A&M
Under the Sun	1988	A&M
Gossip	1987	A&M
Post	1985	White Lab
Manila	1982	Mushroom
Talk	1981	Mushroom
Stand on the Positive Side	1977	Warner
Hooked, Hogtied and Collared	1974	Warner

1973 Warner

Daniel Lanois

Don't Burn Me

Shine	2003	Anti Inc
For the Beauty of Wynona	1993	Warner
Acadie	1989	Opal

Janiva Magness

Blues Ain't Pretty	Blues Leaf
My Bad Luck Soul	Blues Leaf
It Takes One to Know One	Fathead
More than Live	Tige

Taj Mahal & The Trio

Sing a Happy Song:
The Warner Bros. Recordings
Live at Ronnie Scotts
The Best of Taj Mahal
Best of the Private Years
Shoutin' in Key: Taj Mahal and
the Phantom Blues Band
Blue Light Boogie
Kulanjan
In Progress and In Motion
(1965-1998)
Taj Mahal and the Hula Blues
Sacred Island
Real Blues
Real Blues
Shakin' a Tailfeather
Senor Blues
An Evening of Acoustic Music
Phantom Blues
Live at Ronnie Scott's, London
Mumtaz Mahal
The Risin Sun Collection
Dancing the Blues
World Music

	Blues Leaf	
	Fathead	
	Tige	
	September September 1	
2001	Rhino Handmade	
2001	Castle	
2000	Columbia	
2000	Private	
2000	Hannibal	
1999	Private Music	
1999	Hannibal	
1998	Columbia	
1998	Tradition	
1998	Private Music	
1998	Sony	
1997	Sony	
1997	Rhino	
1997	Private Music	
1996	Ruf	

1996 Private Musiv1996 DRG1995 Waterlily

1994 Just A Memory

1993 Private Music

1993 Columbia

Taj's Blues	1992	Columbia
Collection	1992	Castle
Don't Call Us	1991	Atlantic
Mule Bone	1991	Gramavision
Like Never Before	1991	Private Music
Peace is the World Smiling	1989	Music for
Shake Sugaree	1988	Music for
Live and Direct	1978	Laserlight
Taj	1987	Gramavision
The Best of Taj Mahal, Vol 1	1981	Columbia
Going Home	1980	Columbia
Taj Mahal & Int' Rhythm		
Band Live	1979	Crystal
Evolution (The Most Recent)	1977	Warner
Brothers	1977	Warner
Music Fuh Ya' (Music Para Tu)	1977	Warner
Anthology Vol 1 (1966-1976)	1976	Columbia
Satisfied 'N' Tickled Too	1976	Columbia
Music Keeps Me Together	1975	Columbia
Mo' Roots	1974	Columbia
Ooh So Good 'N' Blues	1973	Columbia
Sounder	1973	Columbia
The Real Thing	1972	Columbia
Recycling the Blues &		
Other Related Stuff	1972	Columbia
Happy To Be Just Like I Am	1971	Columbia
The Blues	196?	Columbia
Giant Step/De Ole Folks		
at Home	1969	Columbia
Giant Step	1969	Columbia
Taj Mahal	1968	Columbia
The Natch'l Blues	1968	Columbia
STATE THE PROPERTY OF STATE OF		



Harry Manx			Wax Museum	1978	
Road Ragas	2003		Ring of Bone	1976	
Wise and Otherwise	2002	Northern Blues	With Barrence Whitfield		
Dog my Cat	2001	Northern Blues	Cowboy Mambo	1994	Stony Plain
With Kevin Breit			Hillbilly Voodoo	1993	Stony Plain
Jubilee	9003	Northern Blues	With Patricia Hardin		
Jubilee	4003	Northern blues	Tom Russell & Patricia Hardin		
Mariza			1975-79 The Early Years	1994	Dark Angel
					0
Fado Curvo		Times Square	Oliver Schroer		
Fado em Mim	2002	Times Square	Restless Urban Primitive	9001	Pig Dog
Tony McManus			Voice of the Celtic Heart	2001	Big Dog Avalon
Torry Tricinarius			02	1999	Avalon
Ceol More	2002	Compass	Celtica	1998	Avalon
Pourquoi Quebec	1998	Greentrax	Oliver Schroer and	1000	
Tony McManus	1996	Greentrax	the Stewed Tomatoes	1996	Big Dog
Dale Nikkel			Whirled	1994	Big Dog
Dale Wikkei			Jigzup	1993	Big Dog
Still Learning Tricks	2002				
Dale Nikkel	1999	Independent	Ricky Skaggs		
Ganderings	1997	Independent	The Essential Ricky Skaggs	2003	Epic
No Coff			Live at the Charleston	2003	Lpic
No Guff			Music Hall	2003	Skaggs Family
They're Red Hot	2002	Festival	Uncle Pen	2002	Music Mill
			Sing the Songs of Bill Monroe	2002	Hollywood
Pape & Cheikh			History of the Future	2001	Hollywood
Mariama	9009	Real World	Ricky Skaggs	2000	Platinum
Yaakaar	2003	Real World	16 Biggest Hits	2000	Epic
Taakaai	4001		Big Mon: The Songs of		
Mike Plume			Bill Monroe	2000	Skaggs Family
			Greatest Hits	1999	Platinum
Born So Long Ago - Live	2003	Steel Belted	Soldier of the Cross	1999	Skaggs Family
Table for One	2003	Spirit River	You May See Me Walking	1999	Platinum Disc
Fools for the Radio	2001	Steel Belted	Ancient Tones	1999	Skaggs Family
Song & Dance, Man	1997	Square Dog	Country Gentleman:	1000	г.
Simplify Jump Back Kerouac		Square Dog Square Dog	The Best of Ricky Skaggs Bluegrass Rules!	1998	Rounder
Songs from a Northern Town		Square Dog	That's It		Rebel
songs from a restatern rown	1333	oquare bog	Life is a Journey	1997	Atlantic
Bo Ramsey			Crying My Heart Out		Camden
Y TO YAY 1	1007	77. 11	Country Pride		Sony
In The Weeds		Trailer	Solid Ground	1995	Atlantic
Live	1995	Trailer	Ricky Skaggs & Jimmy Douglas	1994	Rounder
Down to Bastrop	1991	Shed	Ricky Skaggs Portrait	1991	
Tom Russell			My Father's Son	1991	Epic
			Radio Special	1990	Epic
Modern Art		0	Kentucky Thunder	1989	Epic
Museum of Memories 1972-2002		Dark Angel	Comin' Home To Stay	1988	Epic
Borderland	2001	Hightone	Love's Gonna Get Ya	1986	Epic
The Man	1000	TT' 1.	Live in London	1985	Epic
from God Knows Where		Hightone	Favorite Country Songs	1985	Epic
The Long Way Around Songs of the West		Hightone	Country Boy	1984	Epic
The Rose of San Joaquin	1997	Hightone Hightone	Don't Cheat in our Hometown	1983	Epic
Tulare Dust:	1333	riightone	Family Friends Highways & Heartaches	1982	Rounder
Tribute to Merl Haggard	1994	Hightone	Highways & Heartaches Waitin' for the Sun to Shine	1982	DCC Enic
Box of Visions		Philo	Waitin' for the Sun to Shine Skaggs & Rice	1981 1980	Epic Sugar Hill
Beyond St. Olav's Gate		Philo	Sweet Temptation	1900	Sugar Hill Sugar Hill
Cowboy Real	1991	Philo	oneer rempataon		ougai IIII
Hurricane Season	1991	Philo	Slainte Mhath		
Poor Man's Dream	1989	Philo	X7A	0000	
Road to Bayamon	1987	Hightone	VA Slointe Mhath	2002	Maple Music
Heart on a Sleeve	1986	Bear Family	Slainte Mhath	1999	Tidemark

Solas

The Edge of Silence	2002	Shanachie
The Hour Before Dawn	2000	Shanachie
Live	1998	Shanachie
The Words that Remain	1998	Shanachie
Sunny Spells &		
Scattered Showers	1997	Shanachie
Solas	1996	Shanachie

Davy Spillane

Forgotten Days	2001	Burrenstone
Sea of Dreams	1998	Covert
A Place Among the Stones	1996	Relativity
The Seville Suite	1995	Tara
Pipedreams	1992	Tara
Shadow Hunter	1990	Tara
Out of the Air	1988	Tara
Atlantic Bridge	1987	Tara

Ben Sures

Goodbye Pretty Girl	2003	Independent
Live: Keep Fresh	2001	
Ooh Wah Baby	1998	Festival
No Absolutes	1995	Independent

Djelimady Tounkara

Sigui

Valle Son—no CDs identified

Le Vent du Nord

Maudite moisson!

April Verch

From Where I Stand	2003	Rounder
VERCHuosity	2001	Rounder
Fiddelicious	1998	
Fiddle Talk	1995	
Springtime Fiddle	1992	
No Other Would Do		

The Wailin' Jennys

The Wailin' Jennys	2002 Independent
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Nathan Wiley

2002 Bottom Bona	Bottom Dollar Baby	2002 Bottom Dollar
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Dar Williams

The Beauty of the Rain 2003	Razor & Tie
Out There Live 2001	Razor & Tie
The Green World 2000	Razor & Tie
Cry, Cry, Cry 1998	
End of the Summer 1997	Razor & Tie
Mortal City 1995	Razor & Tie
Honesty Room 1993	Waterbug



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A showcase of Alberta's finest Ukrainian folk musicians. Sunday, August 24, Ukrainian Cultural Heritage Village



Hours: 10 am - 6 pm (stage show 1 pm)
Phone: (780) 662-3640 Fax (780) 662-3273
Location: 25 minutes east of Edmonton on Hwy. 16
Admission charged. Village Friends Society members admitted free.
Free parking. Bring a lawn chair.



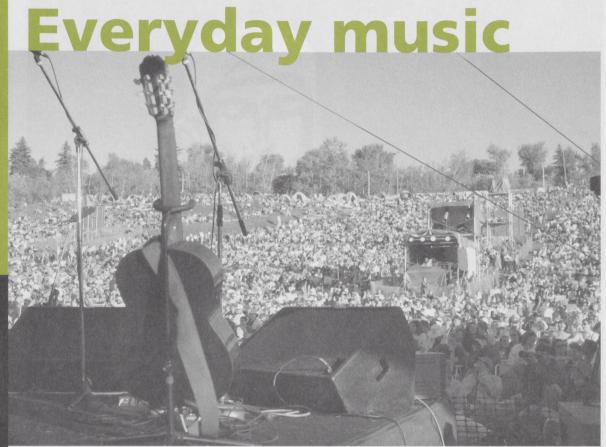


Photo by Scott Sandeman-Allen

CBC Radio

Edmonton AM

Weekdays, 5:30 a.m. to 8:30 a.m. CBC Radio One, 740 AM

Get a great start to your morning with host Ron Wilson. Along with news, weather and live traffic reports direct from city streets, Edmonton AM keeps you in touch with the latest music and cultural events.

Radio Active

Weekdays, 4 p.m. to 6 p.m. CBC Radio One, 740 AM

Tune in while host Rod Kurtz brings you the stories behind the day's major news, sports, profiles of Edmonton's artistic community and a look into the cultures that make up the city.

Key of "A"

Saturdays, 5 p.m. to 6 p.m. CBC Radio One, 740 AM

Dan Cherwoniak hosts this provincial music show featuring up-and-coming musicians and bands from across Alberta.

Global Village

Saturdays, 7 p.m. CBC Radio One, 740 AM

Musicians weave their musical threads into every aspect of life everywhere on the globe. Host Jowi Taylor brings you the news of the world of music—musicians' stories—their sorrows and their celebrations—plus reports from travellers in almost every part of the globe.

A Propos

Saturdays, 10 p.m. to 11 p.m. CBC Radio One, 740 AM

This profile of the Quebec music scene is presented by the ideal host. Entertainer Jim Corcoran—an Anglo-Quebecer and accomplished singer—gives listeners a taste of international music, as well as French and English rock and pop favourites.

Saturday Night Blues

Saturdays, 11 p.m. CBC Radio One, 740 AM

Blues aficionado Holger Petersen hosts a two-hour package of the best blues and boogie. The first hour features Canadian blues artists, performer profiles and concerts. The second hour showcases an eclectic mix of international blues past and present.

The Vinyl Cafe

Sundays, 12 noon CBC Radio One, 740 AM Saturdays 10 a.m. CBC Radio Two, 90.9 FM

"We may not be big, but we're small." That's not something Yogi Berra said. It's the charming motto of the world's smallest record store, where host Stuart McLean picked up his music selections and neighbourhood gossip for the original Vinyl Cafe.

Roots and Wings

Sundays, 5 p.m. CBC Radio Two, 90.9 FM

For the road less travelled, tune in to *Roots and Wings*, a world-wide music show that plays selections from the folk tradition but with a decidedly contemporary edge. Host: Philly Markowitz.

CJSR FM 88

Terra Brazilias

Mondays, 9 a.m. to 11 a.m. Rachelle with eclectic roots and lots of country music.

Hold up the Light

Mondays, 6 p.m. to 7 p.m. Commercial-free gospel music to save yer soul.

Soul Shakedown Party

Mondays, 8 p.m. to 10 p.m. Edmonton's only reggae show, hosted by Mick Sleeper.

Folkways

Wednesdays, 9 p.m. to 10 p.m.

Rob Wiznura hosts the world's first weekly radio program featuring the Smithsonian/Folkways collection (fall and winter only).

Almost Friday

Thursdays, 9 a.m. to 11 a.m.

An elastic mix of easy listening pop tempered with less than reliable background information and important tidbits about the host of the show, Chris Martin.



Photo by Scott Sandeman-Allen

The 4 Directions

Tuesdays, 9 a.m. to 11 a.m. Roots music with lots of native and pow wow music, with Tina Lapratt.

Sonic Sistas

Tuesdays, 7 p.m. to 8 p.m. Female singer-songwriters, with Cori Brewster.

Asiko Africa

Tuesdays, 8 p.m. to 9 p.m. Music from Africa, with Bongbiemi Nfor.

Crocodile Connexion

Wednesdays, 9 a.m. to 11 a.m. Roots and world beat from Master Crocodile.

Calling all Blues

Wednesdays, 7 p.m. to 9 p.m.

Father and son team Bruce and Grant Stovel cook up the blues stew.

Prairie Pickin'

Thursdays, 7 p.m. to 8 p.m. Rob and Doug jam in an hour of the best bluegrass.

The Phantom Pyramid

Thursdays, 10 p.m. to midnight Minister Faust with two hours of global African music.

Roots

Fridays, 9 a.m. to 11 a.m. Roots music with Shawna.

Before the Deluge

Saturdays, 12 noon to 2 p.m. Roots tunes, with host Sandy Stift.

Dance of Life

Sundays, 9 a.m. to 11 a.m. World music with Laura-Dawn and Kristen.

Ragas & Rhythms

Sundays, 12 noon to 2 p.m

Music from India and Pakistan with Hassan Nuzrali.

Planet Shift

Sundays, 2 p.m. to 4 p.m.

The place where Roger Levesque brings together jazz, blues and world music.

Sin Fronteras

Sundays, 4 p.m. to 6 p.m. Music and news in español.

CKUA

Grapefruit Moon

Weekdays, 2 a.m. to 5 a.m.

Overnights are an eclectic blend of programming, the anchor of which is GRAPEFRUIT MOON, offered for 3 early morning hours Monday to Friday. Luka (yes, just Luka) presents a range of music and reflection mixed with her bubbling personality and rare wit.

Alberta Morning

Weekdays, 6 a.m. to 9 a.m.

Bob Chelmick delivers a pleasing blend of musical styles—including pop, folk, world beat, blues and jazz—along with news, weather, business and arts reports.

Radio Mondo

Weekdays, 9 a.m. to 12 noon

Lark Clark uses her wonderful sense of sound to good advantage, mixing a tasteful blend of folk, jazz, pop and world beat.

How I Hear It

Weekdays, 12:15 p.m. to 3 p.m.

Monica Miller brings her impeccable good taste and thoughtful observations to bear on music and the music world generally.

The Afternoon Edition

Weekdays, 3 p.m. to 6 p.m.

Veteran CKUA programmer Bill Coull helps Albertans through afternoon rush-hour with an up-tempo mix of contemporary stylings from the fields of jazz, rock, pop, folk and world beat.

Night Music

Mondays to Thursdays, 10:30 p.m. to 1 a.m.

Tony Dillon-Davis blends music stylings covering classical, jazz, folk, pop, New Age and aboriginal—in a marvellous way to unwind and bring the day to a close.

Sounds Live

Tuesdays, 1 a.m. to 2 a.m.

David Ward presents an hour of live recordings taken from the CKUA collection in just about every genre. Whether it is B.B. King, Bill Evans or Merle Haggard, live is the theme of the show.

Lionel's Vinyls

Thursdays, 8 p.m. to 10 p.m.

Lionel Rault plays some of the finest songs recorded over the past 60 years, with his interesting observations and wry wit as the link.

Deadends and Detours

Fridays, 1 a.m. to 2 a.m.

The Grateful Dead catalogue is deep and wide, and the influence of the band members through the years has been considerable too. CKUA music director Peter North charts a fascinating course through it all each week on DEADENDS AND DETOURS.

The Celtic Show

Friday evenings, 6 p.m. to 9 p.m.

Ex-patriate Scot Andy Donnelly uses a soft brogue and wicked sense of humour to entertain and educate his audience on the marvellous diversity of the Celtic tradition.

Friday Night Blues Party

Friday nights, 9 p.m. to midnight

Cam Hayden loads the FRIDAY NIGHT BLUES PARTY with loud, strong, electric blues to celebrate the start of the weekend.

The John Rutherford Show

Saturdays, 9 a.m. to 10:30 a.m.

Live from the CKUA Calgary studios each Saturday morning, the focus is through the eyes of John Rutherford, musician and all-round arts and culture good guy.

Wide Cut Country

Saturdays, 10:30 a.m. to 12 noon

Allison Brock cuts a "wide swath" through the genre of country, from traditional hillbilly to pop country examples of today.

Natch'l Blues

Saturdays, 3:30 p.m. to 5:30 p.m.

Canada's longest-running blues program—NATCH'L BLUES. Holger Petersen covers the spectrum of blues with authority and has for over 33 years on CKUA.

Mulligan Stew

Saturdays, 5:30 p.m. to 7 p.m.

Terry David Mulligan, the "Dick Clark" of Canadian broadcasting, features the best in pop, rock, R&B and soul music... a concoction that, naturally enough, is called MULLIGAN STEW.

The Rhythm-and-Blues Review

Saturdays, 7 p.m. to 8 p.m.

Lionel Rault, well-known Alberta musician, focuses on jump blues and the best of Motown in this lively hour.

Tongue and Groove

Saturdays, 11 p.m. to 2 a.m

Kevin Wilson has a wide ranging intellect, a sharp wit and great musical understanding. he focuses them all in three hours of great, groove-based programming late Saturday nights.

Play It Again

Sundays, 9 a.m. to 10 a.m. and re-broadcast Mondays 8 p.m. to 9 p.m.

Tony Dillon-Davis presents popular music from the 1920s to the 1950s.

A Bluegrass State of Mind

Sundays, 11 a.m. to 12 p.m.

New host Craig Korth presents the "high lonesome sound" with its rich vocal harmonies and hard-driving string sounds.

Summerfest

Sundays, 12:30 p.m. to 1 p.m. (re-broadcast Tuesdays, 8:30 p.m. to 9 p.m.)

Veteran arts producer Chris Allen presents information and music on the many and varied Alberta festivals through the summer months.

Tin Roof Radio

Sundays, 2 p.m. to 4 p.m.

A two hour journey through the music of the global village with singer and radio host Lark Clark.

Folk Routes

Sundays, 4 p.m. to 6 p.m.

Tom Coxworth presents a personable two-hour pleasure cruise through the full spectrum of traditional and contemporar folk and folk-oriented music.

The Road Home

Sundays, 10:30 p.m. to 12 midnight Poetry mixed with music: what a concept. Bob Chelmick finds the best of both, from near and far, in time

concept. Bob Chelmick finds the best of both, from near and far, in time and space... to help guide us along THE ROAD HOME...

The Long Weekend

Mondays, 9 p.m. to 10 p.m.

Trace the story of music between the two great wars of this century with Athabasca University professor David Gregory and CKUA producer Brian Dunsmore.

From Bop to Rock

Tuesdays, 9 p.m. to 10 p.m.

David Gregory and Brian Dunsmore continue the musical history journey from after World War Two until 1960.

The Rocky Road

Wednesdays, 9 p.m. to 10 p.m.

The journey continues with the development of popular music in Western culture from 1960 to 1980 with hosts David Gregory and Brian Dunsmore.

ckua radio network

Athabasca	98.3 fm
Banff	104.3fm
Calgary	93.7 fm
Drumheller/Hanna	91.3 fm
Edmonton	94.9 fm
Edson	103.7 fm
Fort McMurray	96.7 fm
Grande Prairie	100.9 fm
Hinton	102.5 fm
Lethbridge	99.3 fm
Lloydminster	97.5 fm
Medicine Hat	97.3 fm
Peace River	96.9 fm
Red Deer	101.3 fm
Spirit River	99.5 fm
Whitecourt	107.1 fm
Province wide	580 am



Family fun area

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See what's new in the family fun area

There's lots to do for both the small and the tall!

Open

Saturday 11 a.m. to 5:30 p.m.

Sunday 11 a.m. to 5:30 p.m.

Ready, set, GO!

- Wiggle your way through a landlocked sea monster
- Join in the race for the Velcro Olympics
- Test your strength and speed
- Burn off some energy in an inflatable action jumper
- Bounce on a birthday cake that is just your size
- Pan for treasures in our copper mine
- Visit our big friendly balloonfilled teddy

Face painting

In this age of decorating everything from your room to your bike, don't forget your face! Stop by and design a special "make-over" for your face, an arm or a leg.



Photo by Anne Marie Resta

Sneak away to the Storytelling Tent

When you need to wind down a bit, relax, take a seat and be charmed by enchanting tales.

Parade of Lanterns

On Friday and Saturday nights, as the sun sets and night magic begins, look for the Parade of Lanterns winding up the hill and through the crowd.

Join the parade at the start area by the First Aid tent at 9:45 p.m.

Slipstreams & art dreams

Plunge into imaginative art-making activities at The Edmonton Art Gallery's Loonie Art Laboratory Tent.

- Explore magical projects that also celebrate the environment!
- Make art about nature, using a combination of natural and synthetic materials.



Photo by Anne Marie Resta



Messages for parents

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We urge you—do not leave your children unattended. Although we make every effort to provide a safe place for your child to play, we cannot take the place of watchful parents.

Unaccompanied children can be found at the "Lost Kids" area in the Journal Information Tent.

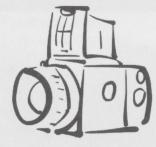
Please remember that little ones dehydrate quickly. Make sure they have drinks available to them. Sunscreen and hats are a must for the whole family. And don't forget the bug spray!



Photo by Tom Turner

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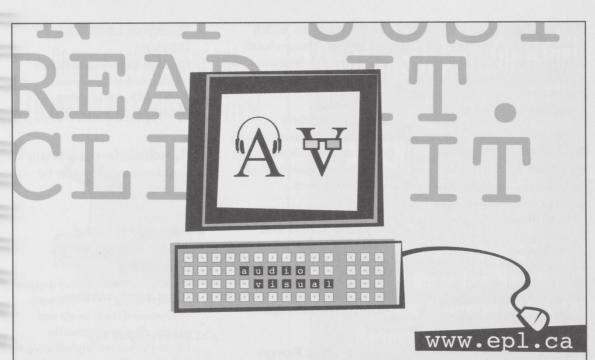




Photo by Anita Maloney







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Photo by Scott Sandeman-Allen

Adornments

Darla Sawatsky produces whimsical light covers and jewellery. Each item is personally handcrafted to be enjoyed by the young and young at heart.

Anneke's Gemstone Beaded Jewellery

Bannerworks—original fibre artwork created with paint and textured thread. Colourful scenes of nature add happiness to your home. Available in matted artwork and greeting cards. Make your own art and music with our "wittle whisting crayon." Come by the booth for a sewing demonstration.

Caracol Clay Studio

Janet Grabner returns with her rocks rattles, treasure pots, lanterns, vases and ornaments featuring ocean and fossil imagery.

Beth Coulas Silks

Bright playful images hand painted on silk. Whimsical fairy and angel paper sculptures.

Judy Dumont

Traditional and contemporary dreamcatchers, Native leather work, jewellery and original design accessories.

Faeries from the Prairies

Fabulous fantasy garb for kids of all ages. Release your inner flower faerie, wood nymph, brave knight or shimmering mermaid!

Front Step Forge

In addition to the wide range of entirely hand-forged architectural and interior art objects, blacksmith Shawn Cunningham adds struck bells and gongs akin to those seen in African smith making. All item hand forged by a blacksmith from scratch.

Fwegga Leather Design

Christine Rouleau's intricately handcrafted leather goods. Masks, cuffs and bracelets, leather bags and accessories.

Handmade on Venus

Funk handmade jewellery for all ages.

Historical Bead and Vintage Glass Jewellery

Local artist Marcia Fossey designs jewellery using 100 to 300-year-old historical trade beads and vintage glass beads from the 1920s–1930s. Her original designs include necklaces, bracelets and earrings. When you wear one of her creations you are truly wearing a piece of history.

Inca Treasure

Hair wraps and handmade crochet hats.

LC Originals Handcrafted Hats

Handcrafted hats and caps in many styles and colours. Multicoloured braided hats and—new this year—flat fabric styles. Functional fun for everyone.

Lovestruck Designs

Handmade glass beads created by Nicole Carlson. Shaped in the flame to brighten your day.

Onegirl Designwrks

Leslie Newton of Onegirl Designwrks designs and creates by hand a line of gorgeous journals, sketchbooks and photo albums from soft, buttery leather and fine papers.

Peace Love Happiness

Hand-tied, hand-dyed in Edmonton by Jenn and Sue. Unique designs on everything from socks to bedsheets. A spectrum of colour for kids of all ages. One of a kind art. Rainbows to you.

Prairie Sage Soapworks

Handmade cold-process soap made with 100 per cent pure biodegradable ingredients. No preservatives, no artificial colourants or scents.

Van Bich Quan

Face and body painting. Henna tattoos. Original and traditional designs.

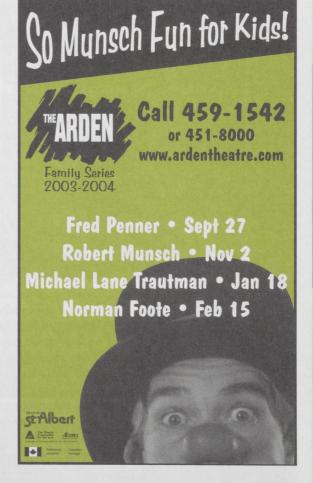
Queen Bee Design

Personal adornments that are unique and beautiful... to make the wearer feel illuminated and luxurious. Handwrought, hand finished silver and gold with faceted gemstone beads selected for their spangle and extravagance. Sparkling bijouterie.

Quicksilver Halo

A love of texture, line, gems and metals led Jill Nicholson to create her Quicksilver and Halo jewellery lines. Quicksilver features geometric earrings, beaded necklaces and vintage glass chokers. Halo draws inspiration from the Orient and offers elegant earrings, gemstone pendants, funky glass silver rings. A stunning variety of colours, metals and birthstones for fun and formal days.





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Sabrina Butterfly Designs

Satisfy your soul and embrace your body with naturally unique women's clothing. An eclectic mix of fabric, texture and colour that flows into a casually elegant piece. Sabrina Butterfly Designs is locally owned and operated by Sabrina O'Donnell.

Sholah

Jewellery and accessories made from various materials, including leather, seashells, mother of pearl, wood and semi-precious stones.

Simply Bamboo

Scott Buxton returns with his handcrafted bamboo instruments, including flutes, panpipes, didjeridoos, recorders and looncalls.

Spoonman

Rings and things. Handcrafted jewellery and accessories made from silver forks and spoons by the festival's original "spoonman" Ray MacNeil.

Janet Stein

Concepts in jewellery design—contemporary sterling silver jewellery with semi-precious stones.

StixnStones

Sarah Eadie makes one of a kind hairsticks and will demonstrate various ways to use them.

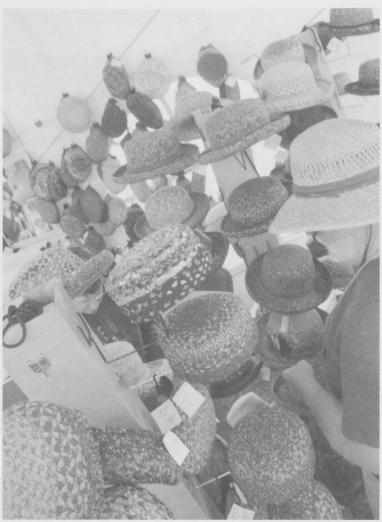


Photo by Scott Sandeman-Aller

Sunwaters Aromatherapy

Exquisitely handcrafted and packaged aromatherapy bath and body products. Made with pure ingredients such as pure essential oils, herbs, seasalt, cocobutter and floral waters.

Windscape Clothing Designs

Local designer Norma Jones has brought unisex anoraks in natural and windbreaker fabrics. Also carefree coordinates for women made from a unique and fascinating collection of fabrics—everything from ethnic prints to handwoven cottons and silks. The garments are sewn in Edmonton, and special orders are welcome!

Woodchucks Unlimited

Join in the fun at the festival with your own handcrafted award winning musical instrument. Or make your own instrument at the booth. It's great fun, and you will have something to cherish always.

Simon Wroot's Studio

Intricately cut pieces of wearable art based on ancient Celtic, Judaic and First Nations imagery, plus miniature mountain scenes from the Rockies for brooches or wall art.

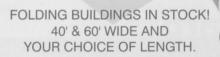
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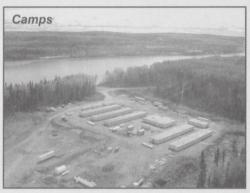






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sehind it all

Behind it all



Back row, from the left:

Marigold Kinley, James English, Bill Hallam, Claude Witherly

Front row, from the left:

Jennifer Barrett, Bonnie Drouillard, Alan Burant, Linda Brenneman-Snider

Missing from photo:

Terry Fannon



Sitting from left:

Dennis Franz, Charlie Strathern, Eugene Lee

Middle row from left:

Richard Stuart, Muffy McKay, Lorie Miseck, Vicki Fannon, Helen Stuart, Carlene Shaw, Glenda Dennis

Back row from left:

Terry Wickham, Charles Szaszkiewicz, Eli vanderGiessen, Kym White, Don Snider

Missing from photo:

Shauna Stewart, James Donelon, Tanya Corbin, Cathy Harvey

Behind it all

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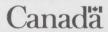




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Behind it all

The power of Volunteers



Photo by Scott Sandeman-Allen

Every summer we acknowledge the part our more than 1,850 volunteers play in making this Edmonton Folk Music Festival weekend a highlight of the year, and it is a pleasure to do so again.

Between 80 and 90 per cent of our volunteers return year after year. The festival is a chance for them to reconnect with old friends and make new ones, both during and between shifts. Like a small army, they march through their appointed tasks, often giving more than expected. They're one reason the festival just keeps getting better and better.

What are the qualities of good volunteers? One just has to watch our crews in action.
Almost without exception, they are pleasant, hard working,

organized and flexible, which is necessary in a festival this size, for it's simply impossible to anticipate every situation. People skills are always valuable, whether the job requires primarily muscle or specialized knowledge such as a photographer or artist's eye, business acumen or computer skills. There's a place for just about everyone. If you would like to be part of our fleet of volunteers for next year, call the Edmonton Folk Music Festival office and speak to the manager of volunteers. She will help you

find the crew that best suits your particular skills and experience.

Volunteers are listed by name following this message of appreciation. No doubt you will find many friends, neighbours and colleagues among them. Most can be identified during the festival by their name tags and special festival t-shirts. Please join me in thanking the volunteers for their efforts. Because of their commitment, we continue to offer an affordable festival that is definitely *people friendly*.

Access

Charlene Boisvert

Kathy Boychuck Tom Craig Chad Craig Brenda Erikson Gail Gafuik Paul Gushnowski Paul Huget Grace Koehler Brian Laird Jack McCann Tom McGovern Gillian McGovern Janet McGovern Brandie Moller Abigail Parrish-Craig Laimons Plumite Sam Plumite Barry Reid Terri Watson

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Shirley Miskowicz

Ruth Alexander

Chris Antulov

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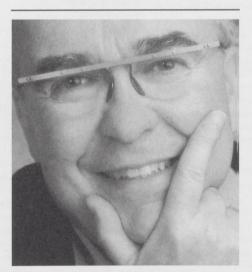
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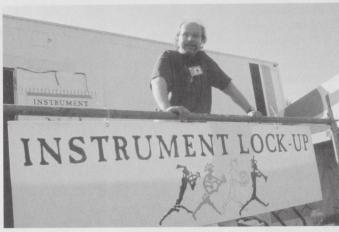


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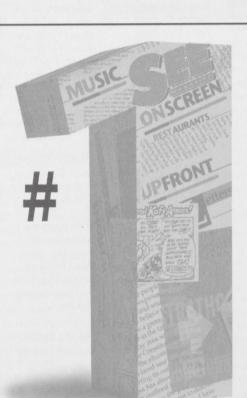
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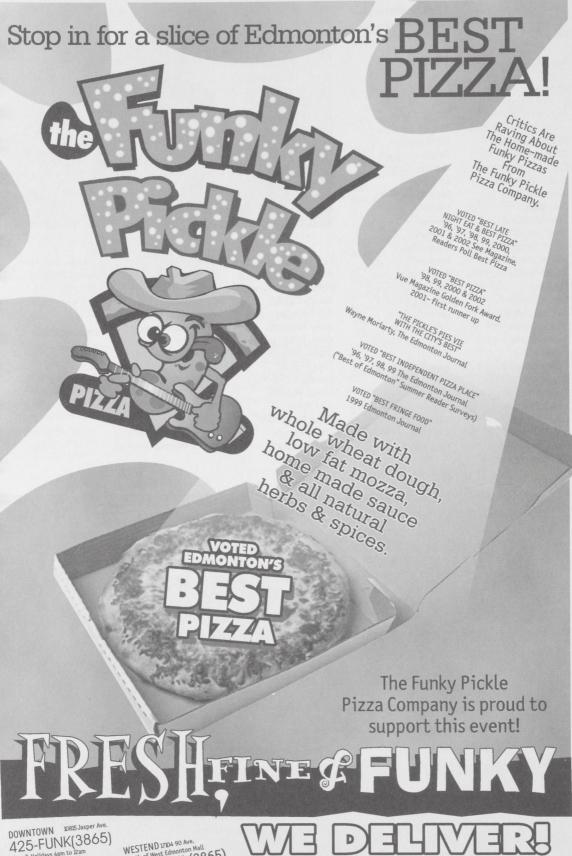
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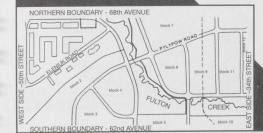
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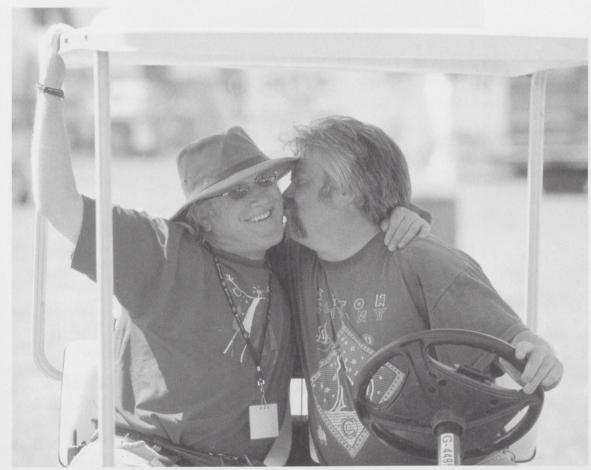






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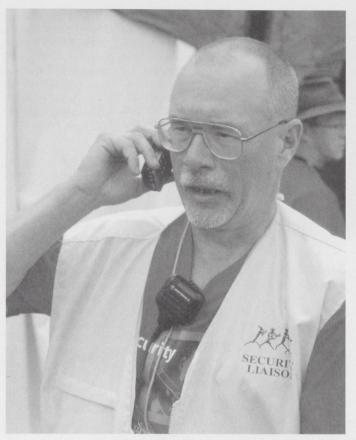


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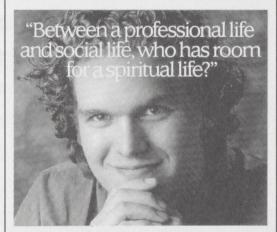
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Sitting on Gold:

This year's Golden Tarp winner

By Lisa Gregoire

As Marilyn Bianchini proved last year, two bucks can buy you gold. The Edmonton entrepreneur, who just opened l'attitudes restaurant in the Varscona Hotel on Whyte Avenue, said she bought one raffle ticket on the last day of the festival and was on her way up the hill to thank some friends for their tarp hospitality when her name was announced as winner of the Golden Tarp.

"I thought, did I hear that right? Then I looked over at my friends and they were going crazy, so that was my confirmation right there," said Bianchini, who bought ticket No. 4375 from volunteer Barb

Graham. "I was totally thrilled. I was just saying everyone had been so friendly and generous. It was nice to be welcomed. So this will be a great chance for me to pay them back."

Bianchini has attended the Edmonton Folk Music Festival sporadically for 10 years but only recently invested in the weekend pass and discovered the absolute breadth of music offered over four days. "Last year, I got hooked. I just fell in love with everything about it," she said. "I like the whole atmosphere. Everyone is relaxed. It's all about the music, the spirituality of it, you know?

There's no anxiety. People leave all that stuff at the gate when they walk through."

As winner of the Golden Tarp, Bianchini gets first dibs on tarp location every day; plus she gets two free weekend passes and 20 free performer CDs. Now she just has to figure out how to accommodate eight sisters, four brothers and an army of friends on one tarp. Some kind of rotating schedule will likely be applied. "I'm going to be so spoiled. I love it. What a great treat," she added.



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View from the hill

In a world full of turmoil and change, my hope is that "the folkfest" has become a bit of an oasis for you—an annual four day pause, where you can replenish your spirits with great music and community, where you can enjoy all the very best a very fortunate land, Canada, can offer.

It has been another good year for the festival. We continue to present year-round concerts by some of the finest artists around—Ladysmith Black Mambazo at the Winspear on September 29th, for instance. We enjoy very low staff and volunteer turnover rates. We own or can afford to rent all we need to put on the festival. The federal government has greatly strengthened its support; an advance sellout has taken away any weather-related financial worries and, to top it off, the Canadian dollar is finally out of the doldrums.

The good news for folk music in Alberta does not start or end at the gates to Gallagher Park. There are now many folk and roots festivals thriving throughout Alberta. Our radio support is second to none, with CBC and CJSR continuing to play folk music and CKUA, beating the odds, thriving in its 75th anniversary year. There are concerts galore at the Jubilee, Winspear, Myer Horowitz, Horizon Stage, Festival Place and Arden concert halls, and our folk clubs are pulling in big audiences. To top this off, we have Canada's folk magazine Penquin Eggs, published in Edmonton. It is as good as any folk music magazine in the world and is available at the Record Tent right now. It is a great read, and this is the perfect weekend to check it out.



Photo by Frank Gasparik

Our survey last year confirmed many of my assumptions with regard to artists, site, format etc. Somewhat surprisingly, about 75 per cent of respondents did not want any major change in our smoking policy, so we will continue to monitor the amount of space given to the "non-smoking area."

There are no major changes this year, just a few fine tunings; e.g. Stage 7 becomes a non-smoking area, and Main Stage will start at 9:10 p.m. on Friday night.

Main Stage

And now it is time for a more literal "view from the hill." In the past 15 years, our artist lineup has grown from 50 to almost 70 artists.

However, due to the swap of three hours of Main Stage for sessions on Friday and the desire for longer sets on Main Stage, the number of spots has decreased from 27 to 20 this year. That means the artist choices have been even more difficult than in past years. This is roughly how it works.

There are artists who have played Main Stage in the past and will again, so it is clearly not a matter of talent. As always, there must be room for newcomers—10 of the 20 artists are making their EFMF Main Stage debut.

Sometimes it is about timing. By the time we confirmed Pape and Cheikh and Djelimady Tounkara, the main stage was full. And sometimes it comes down to hard choices, with The Bill Hilly Band, Dan Bern and many others who would be great on the bigger stage. The point is, many of the best concerts will be on Stages 1-7.

Edmonton is known in the folk festival world as a "lively" festival that pushes musical boundaries as well as plays host to extravagant main stage sets. Large bands, such as Valle Son and Bembeya Jazz, will play alongside R and B greats The Funk Brothers, Solomon Burke etc. I want us also to be known as a "listening" festival, and we are at all the sessions, but have not always been for some Main Stage sets. So let's see if we can "reduce the chat levels" when quieter artists are on stage. If we can manage that... we will have the perfect folk festival.

It's always a bit baffling to me that this whole festival comes together every year. The coordination of embassies, airlines, managers, agents, sponsors, funders, communities, services etc. is one thing, but upon entering a fully functioning site each year I am also in awe of our volunteers. I have been lucky to serve several different boards over the past 15 years, and collectively they have produced an excellent set of festival policies and supported the gamble to become bigger and, hopefully, better. Once again our core staff is back, and I believe you can tell.

There are also my family, friends and colleagues, whose support and advice have been invaluable over the years. I want to thank you all. I also want to thank you, our patrons; your support is the yardstick for Canadian folk festivals.

It remains an honour and a pleasure for us to be able to bring this festival to fruition each year, and I wish you all a weekend full of great music and magical moments. Slàinte.

Terry Wickham (Producer)

Four Strong Winds

Four strong winds that blow lonely,
Seven seas that run high,
All those things that don't change, come what may ...
Our good times are all gone,
I'm bound for moving on.
I'll look for you if I'm ever back this way.

Think I'll go out to Alberta,
Weather's good there in the fall.
Got some friends that I can go to working for,
Still I wish you'd change your mind
If I ask you one more time,
But we've been through this a hundred times or more.

If I get there before the snow flies,
If things are looking good,
You could meet me if I send you down the fare—
But by then it will be winter,
Not too much for you to do
And these winds sure do blow cold way out there.

— Ian Tyson

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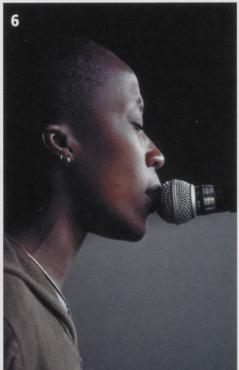












- 1 Sarah Harmer photo by Andy Learmont
- 2 Dancer from Alpha Yaya Diallo photo by Scott Sandeman-Allen
- 3 Main stage guitar photo by Scott Sandeman-Allen
- 4 Midday rainbow
- photo by Scott Sandeman-Allen

 5 Bukka Allen (Terry Allen Band)
- 5 Bukka Allen (Terry Allen Band) photo by Anne Marie Resta
- 6 Rokia Traore photo by Delbert Kostura
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BLACKIE & THE RODEO KINGS BARK



BRUCE COCKBURN YOU'VE NEVER SEEN EVERYTHING



NORAH JONES COME AWAY WITH ME



DANIEL LANOIS SHINE



KATHLEEN EDWARDS FAILER



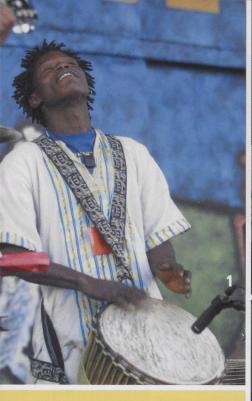
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THE BEAUTY OF THE RAIN



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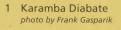
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- 2 Olu Dara trumpet photo by Delbert Kostura
- 3 D'Gary and Alpha Yaya Diallo photo by Scott Sandeman-Allen
- 4 B'Net Marrakech photo by Scott Sandeman-Allen
- 5 A sunny day photo by Tom Turner
- 6 Cross your fingers for the Golden Tarp

 photo by Delbert Kostura
- 7 Accordian photo by Andy Learmont
- 8 Toe tapping Ruthie Foster photo by Andy Learmont
- 9 Ron Sexsmith photo by Anne Marie Resta
- 10 Sandy Silva & La Bottine Souriante photo by Delbert Kostura
- 11 Los Lobos photo by Frank Gasparik
- 12 Rokia Traore photo by Frank Gasparik
- 13 Michelle Law photo by Anne Marie Resta



































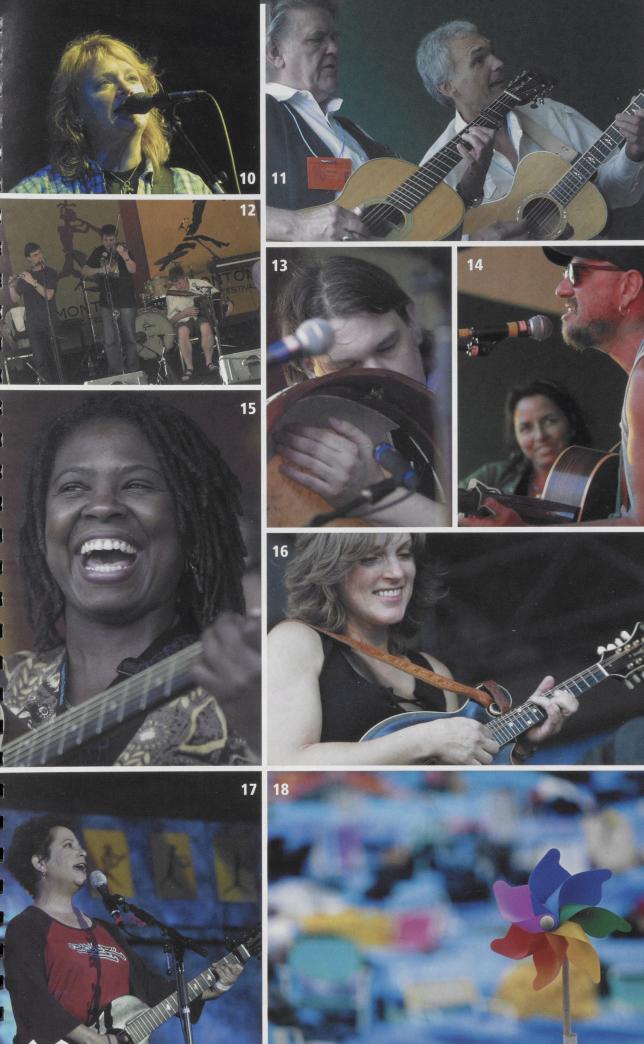


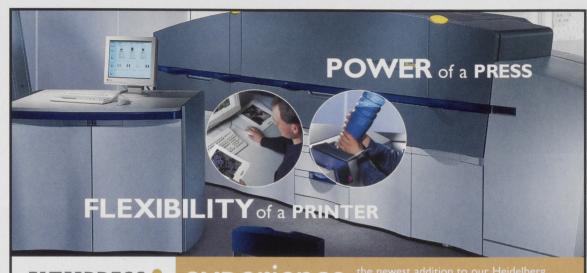


- 1 Corey Harris photo by Anne Marie Resta
- Our own window on the hill photo by Tom Turner
- 3 La Bottine Souriante photo by Delbert Kostura
- 4 Guy Clark photo by Andy Learmont
- 5 Patty Griffin photo by Frank Gasparik
- 6 Patty Griffin photo by Andy Learmont
- Ashley MacIsaac photo by Frank Gasparik
- 8 Paul Reddick photo by Andy Learmont
- 9 Dancing to the music photo by Anita Maloney
- 10 Emily Saliers (Indigo Girls) photo by Frank Gasparik
- 11 Guy Clark and Verlon Thompson photo by Scott Sandeman-Allen
- 12 Danú photo by Andy Learmont
- 13 D. Gough (Danú) photo by Andy Learmont
- 14 Greg Brown photo by Scott Sandeman-Allen
- 15 Ruthie Foster photo by Andy Learmont
- 16 Rhonda Vincent photo by Frank Gasparik
- 17 Janis lan photo by Andy Learmont
- 18 Tarp marker photo by Anne Marie Resta











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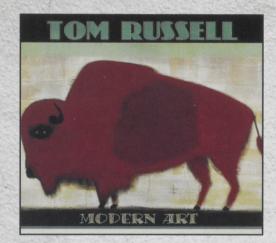
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- 1 Hats for all photo by Scott Sandeman-Allen
- 2 Shannon Johnson photo by Frank Gasparik
- 3 Todd Snider photo by Andy Learmont
- 4 Guitarist photo by Andy Learmont
- 5 Andy Irvine photo by Scott Sandeman-Allen
- 6 Benny McCarthy (Danú) photo by Andy Learmont
- 7 Painting Daisies photo by Andy Learmont
- 8 Qiu Xia He photo by Frank Gasparik
- 9 Maria Dunn photo by Andy Learmont
- 10 A wild rose photo by Andy Learmont
- 11 Joe Hall photo by Andy Learmont
- 12 Ron Hynes photo by Andy Learmont
- 13 Jeff West from Big Sandy & His Fly-Rite Boys photo by Andy Learmont
- 14 Rhonda Vincent photo by Andy Learmont
- 15 Mary Shannon photo by Andy Learmont
- 16 Sharon Shannon photo by Andy Learmont
- 17 Buddy MacMaster photo by Scott Sandeman-Allen
- 18 Donna Simpson (The Waifs)

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- 19 Vikki Simpson (The Waifs)
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- 20 Cheryl Wheeler photo by Scott Sandeman-Allen
- 21 Harry Manx photo by Scott Sandeman-Allen



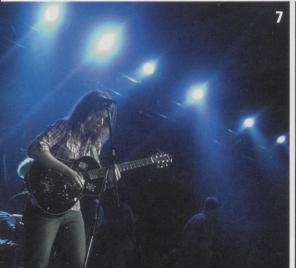








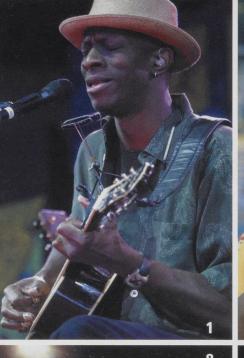


















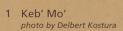












- 2 Melanie DeMore (Linda Tillery & the Cultural Heritage Choir) photo by Frank Gasparik
- 3 David Hildago (Los Lobos) photo by Andy Learmont
- 4 Cesar Rosas (Los Lobos) photo by Andy Learmont
- 5 Indigo Girls case photo by Anne Marie Resta
- 6 Olu Dara photo by Frank Gasparik
- 7 Bowser & Blue photo by Andy Learmont
- 8 Fans photo by Frank Gasparik
- 9 Indigo Girls photo by Andy Learmont
- 10 Indigo Girls
- photo by Andy Learmont

 11 Janis lan
- photo by Andy Learmont

 12 Indigo Girls' instruments
 photo by Andy Learmont
- 13 John McEuen (Nitty Gritty Dirt Band) photo by Frank Gasparik
- 14 Corb Lund photo by Andy Learmont
- 15 Lantern Parade photo by Anne Marie Resta
- 16 More toe tapping photo by Andy Learmont



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12









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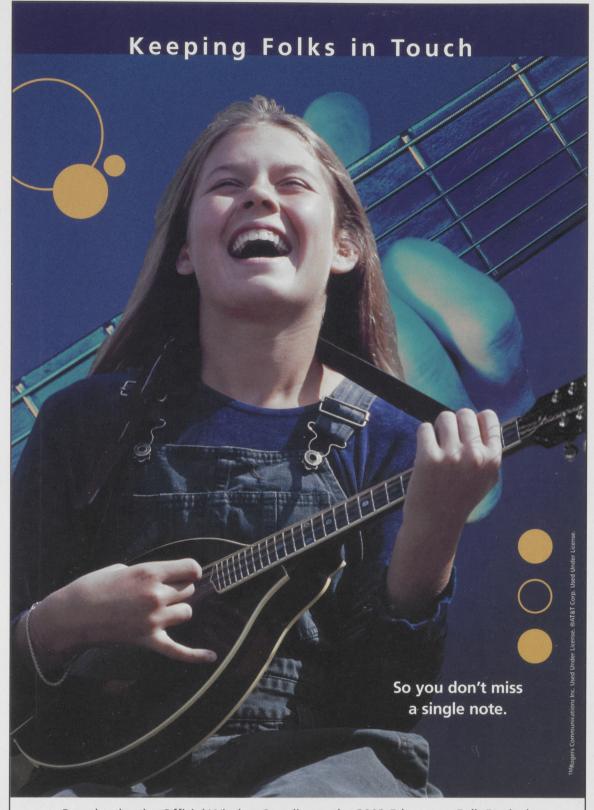












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